REVUE HISPANIQUE

ABBEVILLE. — IMPRIMERIE F. PAILLART

REVUE HISPANIQUE

Recueil consacré à l'étude des langues, des littératures et de l'histoire des pays castillans, catalans et portugais

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THE LIFE AND DRAMATIC WORKS

OF DOCTOR

JUAN PÉREZ DE MONTALVÁN

(1602-1638)

PREFACE

It seems rather surprising that comparatively little attention has been given to Montalván and his dramatic works, if only on account of the fact that his admirers rated him the legitimate successor to the great Lope de Vega. Although this verdict cannot be accepted by the impartial, yet his plays afford entertaining reading even at the present day, those of intrigue especially holding the attention through their ingenious and unexpected situations. He who would wish to become acquainted with them, however, is deterred by the difficulty of obtaining copies, for so rare have the plays become that (as far as known) a few exist only as uniques, while no library possesses a complete set. Although it is true that Ticknor, Schaeffer, and Schack have, collectively, reproduced a number of the plots, even their most detailed outlines (far in the minority) are scarcely full enough; and the rest are too brief to be of any value.

The object of the present volume is to supply this deficiency by giving minute analyses of all the *comedias* which appear genuine, together with whatever data regarding their source, performance, etc., I have been able to collect. In the *Notes* I have

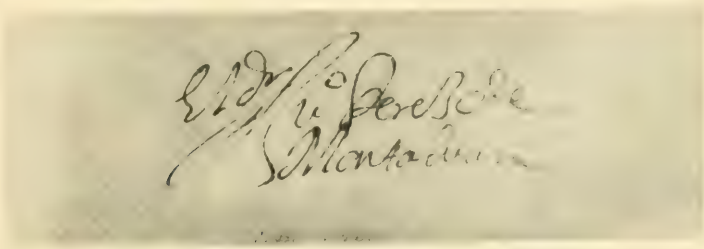
ventured also to include any observations suggested by the reading of the plays themselves. The analyses will, I believe, prove useful for reference to students of other dramatists, whose work they may wish to compare with that of Montalván. The lack of such analyses for many plays of the Spanish theatre has considerably added to the labor involved in the preparation of this work. For uniformity's sake, I have retained the Spanish proper names throughout, even in cases where an English equivalent exists. In *El Fin más desgraciado y Fortunas de Seyano*, however, the Latin proper names have been employed.

By far the most satisfactory account of our author's career and works is found in La Barrera's *Catálogo bibliográfico y biográfico del Teatro antiguo español*, which I have used as the basis of the present *Life;* supplementing it wherever possible by references from Montalván's own writings. Fortunately, the third part of Sr. D. Cristóbal Pérez Pastor's exhaustive and scholarly *Bibliografía madrileña* appeared just in time to be available, and it has furnished with some hitherto unknown data regarding the Montalván family. Valuable as this information is, still one must regret that Sr. Pastor's researches have not yielded even more details concerning our author, especially the exact date of his birth.

To avoid encumbering the text and foot-notes with the constant repetition of the full — and often lengthy — titles of works cited, I have quoted them generally in abbreviation. An explanation of these abridgements is given at the end of the book.

To my friend Dr. Hugo Albert Rennert I owe an especial debt of gratitude, for not only has he generously placed his valuable library at my disposal, but has allowed me to draw freely upon his intimate knowledge of the Spanish theatre. His encouragement and unfailing assistance has in great measure made possible the present volume, — the outgrowth of a Doctor's thesis submitted by me to the University of Pennsylvania in 1903. Mr. James Fitzmaurice-Kelly and Dr. J. P. Wickersham Crawford have kindly aided me in some points of detail. I have to

EL DOCTOR IVAN PEREZ DE MONTALBAN DE SV EDAD XXXVI
Nemo ME Lacrimis decoret, nec Funera fiet
Faxit. Cur? Volito Vivus per Ora Virum
martem Ex sculpsit, en Madrid. 1639



thank my friend Sr. D. Felix Rincón of the Biblioteca Nacional, Madrid, for furnishing me much valuable material, including La Barrera's autograph corrections and additions to the article *Montalván* in his own copy of his *Catálogo*, now in the aforementioned library. For the list of Montalván's dramas existing in the Biblioteca Palatina at Parma I am indebted to Prof. Restori; in all other cases the inventories have been courteously supplied by the various librarians.

The portrait of our author is a reproduction of that in the *Lagrimas Panegiricas a la temprana Muerte del Gran Poeta, el Teologo Insigne Doctor Juan Perez de Montalban;* while the autograph beneath it is a *fac-simile* of that at the close of the manuscript *Las santísimas Formas de Alcalá* existing in the Biblioteca Nacional.

SECTION I

A. — Life and Works.

Dr. Juan Pérez de Montalván [1], son of Alonso Pérez de Montalván and Felipa de la Cruz [2], was born at Madrid in 1602 [3]. He was one of a family of at least five children, the others being Cristóbal, Isabel, Petronila and Angela [4]. Of Jewish extraction [5], Alonso Pérez first kept a book-shop at Alcalá de Henares [6], his

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1. Montalván's full name was held up to ridicule by his implacable enemy Quevedo in the following epigram :

" El *doctor* tú te lo pones,
El *Montalban* no lo tienes :
Con que en quitándote el *don*,
Vienes á quedar *Juan Pérez* ".

See also Quevedo's *Perinola* — outline given below, p. 32 — where he tells us that Juan Pérez was the name of a stage buffoon.

Our author's poetical name was Montano.

2. They were formally betrothed on August 4, 1591, and married on August 30 of the next year. (Pérez Pastor, *Bibliografia*, part III, p. 451, *Documentos*).

3. It appears that the record of his baptism cannot be found, since Pérez Pastor does not give it in the *Documentos-Bibliografia*, l. c. concerning him.

4. Cristóbal was baptised May 11, 1597. (Op. cit., l. c.). He must have died before the end of 1623, as in a document of November of that year signed by Alonso Pérez, Juan is styled " our sole legitimate son, unique and universal heir ". (Ib).

Petronila and Angela became nuns in the convent of the *Concepción Francisca Descalza* in Salamanca. (*Op. cit.*, p. 453). The date of their death is not known. Isabel and her mother died before 1645, as is shown by a reference in her father's will, dated December 29 of that year.

5. See Quevedo's *Perinola*, where several times he casts a sneer at our author's Jewish ancestry. (Cf. below, p. 33).

6. In the same work, Quevedo calls the younger Montalván " son of a bookseller of Alcalá ".

native town[1], but later moved to Madrid and carried on his business in the *Calle de Santiago*. Subsequent to the early part of November, 1604, he received the appointment of bookseller to the King[2]. He was the close friend[3] and confessor[4] of Lope de Vega, and the privileged publisher of a number of his works[5].

This intimacy was destined to mean not a little for the young Juan, for during his visits to the book-shop Lope must have seen much of him, and soon begun to regard him with paternal affection. As time passed, the timidity of the child, who had shrunk back in awe and wonder before the « Phœnix of Geniuses », became transformed into love ; and it gratified Lope to know that he was considered his inseparable friend and mentor. More mature years brought with them signs of great literary ability in Juan, whereupon Lope, confident of his success, urged him to try his hand at the drama. Scarcely realizing, as yet, the inestimable privilege of having for an adviser Spain's greatest writer for the stage, Montalván took up the pen, and at seventeen[6] produced his first *comedia*, *Morir y disimular*[7]. The

1. Pérez Pastor, *Bibliografía*, part. III, p. 451, *Documentos*.

2. In a document dated November 13, 1604, he asks for the appointment. (Ib.)

3. See Lope's words in his first will, dated February 4, 1627 : " Alonso Pérez a quien yo he devido y quiero tanto... ". (Rennert, *Lope*, p. 413). Alonso Pérez is named as one of the executors.

4. Cf. Montalván's *Fama Póstuma á la Vida y Muerte del Doctor Frey Lope Félix de Vega Carpio*, Madrid, 1636, fol. 8.

5. Those issued by Alonso Pérez are the following :

Comedias, Parts 11 (1618), 12 (1619), 13 (1620), 15 and 16 (1621), 18 and 19 (1623), and 20 (1625). (One of the *Aprobaciones* of the latter is written by our author. See Rennert, *Lope*, p. 311). Other works : the *Filomena* (1621), the *Orfeo* and *Circe* (both 1624), the *Corona trágica* (1627), the *Dorotea* (1632), and *Rimas humanas y divinas* (1634). Besides, Alonso Pérez signed the dedication of the Valladolid (1604) edition of Part I. of the *Comedias*, and also of Part II. (Madrid, 1609).

6. Cf. Baena, vol. III, p. 157.

7. See below notes to this *comedia*.

crudeness of the first act indicates that he struggled with it unaided, while the marked superiority of the others suggests Lope's guiding hand, lent, doubtless, in response to an appeal from his rather discouraged protégé. The completion of this play, however, gave the young author confidence, and in his second effort — *Cumplir con su Obligación* — he makes no reference to that timidity of which he speaks in the first. Then, too, in spite of a rather unskillfull construction, the general workmanship shows a marked improvement. What a source of pleasure it must have been to Lope to see his expectations fulfilled!

In 1620, the year following the composition of *Morir y disimular*, Montalván had a chance to test his ability in a field outside the drama. May of that year saw celebrated in Madrid, with great pomp and splendor, the beatification of San Isidro, the pious ploughman and patron saint of the city. The festivities began on the 15 th and lasted six days [1], the 19 th being devoted to the *justa poética* — poetical tournament — customary on all such occasions [2]. The present *justa*, of which Lope was appointed director, took place in the Church of San Andrés, where lay the bones of the ploughman, and embraced nine *certámenes* or contests. Montalván submitted verses in the second, fifth and seventh, — those in sonnets, *glossas* and *romances* respectively [3], — but unfortunately it is not known whether he gained any one

1. See Ricardo Sepúlveda, *Madrid Viejo*, Madrid, 1888, p. 243.

2. Cf. Rennert, *Lope*, p. 277. There is a very amusing account in *Don Quixote* — Part II, chap. XVIII. — on the subject of these poetical tournaments.

3. See *Justa Poetica y Alabanzas Justas que hizo la insigne Villa de Madrid al bienauenturado San Isidro en las Fiestas de su Beatificacion, recopiladas por Lope de Vega Carpio. Dirigidas á la misma insigne Villa. En Madrid, por la Viuda de Alonso Martin* [1620]. Here will be found the poems of all the competitors. Those of Montalván I have reprinted in the Appendix.

of the three prizes offered in each [1]. If he did, he had good cause to congratulate himself, for among his twenty-six competitors [2] in the second *certamen* were such well known poets as the ill-starred Count of Villamediana, Luis de Belmonte and Pedro Calderón; while in the fifth and seventh [3] appears the name of Juan de Jáuregui. Certain it is that he could not have been awarded more than one prize in the *justa*, for such a restriction was stipulated by the rules.

The same year, our author became Licentiate at the University of Alcalá de Henares, where he had been pursuing successfully the study of Philosophy and the Humanities — which shows that he did not sacrifice learning to the desire to practise the calling of literature.

By a decree of Pope Gregory XV, there was celebrated in Madrid, in 1622, the canonization of Santa Teresa, San Felipe Neri, San Isidro, San Francisco Xavier and San Ignacio de Loyola. The imposing festivities, which were ruled over by Lope, began on the 19 th of June and lasted ten days [4]. On the 25 th, was held

1. In his ballad in praise of the competitors — *Op. cit.*, fol. 130 b. — Lope speaks thus of Montalván :

" Al Licenciado Iuan Pérez,
Cuya Musa culta espera
Tener por laurel al sol
Porque el de Daphne desprecia,
Dieron armas las tres Gracias
. . . . . ".

2. I do not include Lope, who, under the name of *El Maestro Burguillos*, contributed some humorous verses to each of the nine *certámenes*.

3. In the fifth there were twelve entries; in the seventh, eleven — exclusive of *El Maestro Burguillos*.

4. See *Relacion de las Fiestas que ha hecho el Colegio Imperial de la Compañia de Iesus de Madrid en la Canonizacion de San Ignacio de Loyola, y S. Francisco Xavier. Por Don Fernando de Monforte y Herrera. Dirigida al mismo Colegio Imperial de la Compañia de Iesus. En Madrid, por Luis Sanchez, Impressor del Rey nuestro Senor. Año de 1622,* fols. 12 b. and 15.

The intention was to begin the celebration on the twelfth of June, exactly

a *justa poética* in honor of the two latter saints [1], and here again we find the name of Montalván, who took part in three of the twelve *combates*, the fifth, seventh and twelfth — those in tercets, *glossas* and *quintillas* [2]. While in the fifth and twelfth *combates* he had but three rivals, — in the twelfth appears Calderón, — in the seventh we find over eighty [3], not a few of them formidable. For our author to have received the second prize in the latter *combate*, a gold clasp worth twenty ducats, speaks well for his ability, and indeed the excellence of his contribution justifies the verdict of the judges. In the twelfth *combate* he was awarded first prize, a silver pitcher likewise valued at twenty ducats. That he was eligible for two prizes was due to a ruling that that number might be awarded to a contestant, provided only one was a first.

On the 28th of June took place the *justa* in honor of San Isidro [4], and exactly as at the *Fiesta* attending his beatification, Lope, under the name of *El Maestro Burguillos*, contributed a humorous poem to each of the eleven *combates*; and at the close of the *justa* read a ballad [5] in praise of the contestants and the

three months after the canonization of the five saints by Pope Gregory XV. Owing to a delay in the preparations, however, the *Fiesta* had to be postponed for a week. No *justa* was held either for Santa Teresa or San Felipe Neri.

1. Cf. *op. cit.*, fol. 73 b.

2. The poems he submitted are printed in the Appendix.

3. The verses of but nine of these appear in the above cited account of the festival.

4. Lope published an account of the festival under the title *Relacion de las Fiestas que la insigne villa de Madrid hizo en la Canoniçacion de su Bienaventurado Hijo y Patron San Isidro, con las Comedias que se representaron y los versos que en la Iusta Poetica se escrivieron. Dirigida á la misma Insigne Villa, Por Lope de Vega Carpio. Año de 1622.*

5. Therein, he speaks thus of Montalván : —

> " Iuan Perez de Montalvan
> Dirá que le lisonges ;
> No dirá, pues de mi amor
> Tiene tal conocimiento.

awards of the judges. Montalván participated in the second, eighth and tenth *combates* — in *octavas, canciones* and *glossas* [1], — having for rivals in the second such poets as Guillén de Castro and Luis de Belmonte, and in the tenth Juan de Jáuregui and Calderón [2]. He did not meet with the success of three days previous, receiving only third prize in the second *combate*, a gilded earthen drinking vessel worth twenty ducats. In this *justa*, but one prize could be awarded to the same contestant.

Resolved to devote himself to Theology, Montalván was meantime continuing his studies in this subject at the University of Alcalá. A chaplaincy in the parrish of San Juan in the town of Ocaña, involving the performance of a weekly mass, brought him a yearly revenue of 22,600 *maravedís*, a sum smaller by 14,800 *maravedís* than the income needed before entering the priesthood [3]. To remove such an obstacle from the path of his success, in November 1623 his parents formally pledged themselves, by means of a mortgage on their property in the *Calle de Santiago*, annually to supply this deficiency as long as he might live, making his yearly income one hundred ducats [4]. His graduation as Doctor of Theology was followed by his ordination as priest, and on May 13, 1625 he entered the Congregation of San Pedro of Madrid. Subsequently, he became apostolic notary of the Inquisition [5].

En sus divinas Otavas,
Remontado por los cielos,
Habló de zelos mejor
Que un casado descontento. " (*Op. cit.*, fol. 150).

The theme of the *octavas* cited is Isidro's jealousy of his wife, Santa María de la Cabeza.

1. The poems submitted by him are reprinted in the Appendix.

2. Exclusive of *El Maestro Burguillos*, in the second and eighth *combates* there were eight entries; and in the tenth, eleven entries.

3. Pérez Pastor, *Bibliografía*, part. III, p. 451, *Documentos*.

4. Pérez Pastor, *ibid.*

5. La Barrera, p. 264.

In August, 1624, our author published his *Orfeo en Lengua castellana*[1], a poem of two hundred and thirty-four *octavas* in four cantos, dedicated to the celebrated Portuguese poetess Bernarda Ferreira de la Cerda. Only two months previous a superior work of like title had appeared from the pen of Juan de Jáuregui, whose earlier *Rimas* and translation of Tasso's *Aminta* — 1618 — are models of a style pure and refined. But in spite of this, and the fact that Jáuregui is a declared enemy of Góngora in his *Discurso poético contra el hablar culto y oscuro*[2], — 1624, his *Orfeo* shows unmistakable traces of the manner of the Cordovan poet. There seems to be a certain irony, then, in the words *en Lengua castellana* of Montalván's title, a theory which is confirmed by two very evident allusions to Jáuregui in a panegyric letter of Lope to the author at the beginning of the work[3].

1. *Orfeo En Lengua Castellana. A la decima musa. Por el Licenciado Iuan Perez de Montaluan, natural de Madrid. Año 1624. Con privilegio. En Madrid. Por la viuda de Alonso Martin. A costa de Alonso Perez mercader de Libros.*

Other editions are those of Madrid, 1638; Barcelona, 1639; Madrid, 1723 (the two latter with the *Sucesos y Prodigios de Amor*); and Seville, 1734.

2. This was written as an answer to Góngora's *Polifemo*.

3. In speaking of the title, Lope says : — " El titulo (a mi modo de sentir) es estremado : con el por lo menos no se enojaran con v. m. esos señores que se llaman Cultos, pues ya confiessa que escriue en la lengua Castellana, con cuyo aduertimiento se abstrahe de toda voz y locucion peregrina, menos las recibidas, y que blandamente siruen de ornamento al estilo grande. "

Even less veiled is the following : — " ... todos los que escriuen estas tropelias reprehenden en los otros lo que ellos mismos hazen censurando por desatinos en los libros agenos, lo que en los suyos veneran por oraculo ; pero no es mucho que no se conozcan, si andan a escuras : yo a lo menos en esta confusion hallo de una misma suerte a los cultos que a los teñidos, que auiendolos conocido antes, aora estudio en conocerlos.

V. m. finalmente acierta en apartar este Poema suyo desta tercera lengua, como lo declara el titulo, y assi pienso que lo haran de aqui adelante los naturales de Castilla, a diferencia de las que se van introduciendo, a quien cada Prouincia dará su nombre ; .... "

(Reprinted by Pérez Pastor, *Bibliografía*, part. III, pp. 232-234).

Strange to say, some would not restrict Lope's share in the *Orfeo* to the contribution of this panegyric, but would even make him the author of the poem as well[1]. Probably the first to do so was Nicolás Antonio, born 1617, who unfortunately gives no reasons for his belief. Many years after, La Barrera[2] declares that on the title-page of a copy of the *princeps*, formerly belonging to Gallardo[3], he saw the words « This *Orfeo* was written by Lope de Vega, and he did it in four days[4]. »

At first sight, such evidence might seem conclusive, but a little consideration shows it to be of scarcely any weight. The statement of Nicolás Antonio — as Mr. Fitzmaurice-Kelly writes me — becomes much less authoritative when one recalls that he was born and educated in Seville, whence he passed to Salamanca; and that he does not seem to have lived in Madrid till Charles II. sent for him. Whatever literary gossip reached Seville concerning the rising authors of 1624 was not likely to be very trustworthy; and if Antonio heard the report about the *Orfeo* some forty years later in Madrid, clearly he had no means of substantiating it. The only two men who knew were dead.

Now as to the real importance of La Barrera's discovery. As Mr. Fitzmaurice-Kelly continues, is the note in the copy of the *princeps* of which he speaks actually contemporary? This word is so elastic in its signification, that the note might be written twenty years later and yet seem « contemporary » at the present

1. In the *Sucesos y Prodigios de Amor* — edition of 1648, p. 146 — Montalván states that many have deliberately attributed some of his works to Lope, in order to deprive him of the credit of having written them. Several of the *comedias* that I have classed as supposititious are found with Lope's name attached, and it may be to these that Montalván alludes. But is it not possible that he may have also had in mind the *Orfeo*?

2. P. 264.

3. This copy is now in the Biblioteca Nacional.

4. " Este Orfeo le hiço Lope de Vega y le hiço en quatro dias. "

day. Then, too, it is anonymous [1], and anonymous, uncorroborated assertions carry no great weight. Lastly, imitations of Lope were quite common, particularly those of his mythological tales. Diaz de Callecerrada's *Endimion* might pass with the greatest expert for genuine (but not *quite* first-class) Lope, and if he could reproduce his style so successfully, Montalván might also do it.

We know that Lope collaborated with Montalván in *La tercera Orden de San Francisco;* but in order to accept the theory that he unselfishly attributed the *Orfeo* to him that he might reap the credit, one must first admit the genius to be a barefaced liar and a hypocrite. In his *aprobación* to the poem, Lope says : — " I have examined with particular attention the *Orfeo* written in Castilian by the Licentiate Juan Pérez de Montalván. The verse is sweet, lofty, sonorous, and adorned with admirable conceptions and locutions; and possesses that clearness which is one of the general forms demanded by Hermogenes, without an atom of heroic greatness being humbled, ...a thing attained only by the few who write naturally [2]. "

Again, in his letter to the author, already mentioned, Lope

1. The same objection applies to two manuscript notes on the title-page of a copy of the *Orfeo* — and said to be contemporary with it — in the library of San Isidro. They are as follows :

" Este Orfeo aunque dice que es de Juº perez de mon || no es sino de Lope de bega. "

" No se puede escon || der la dulçura de lope || en este Orfeo y no ai duda en qᵉ sea suyo. "

Another copy in the same library bears the following note — also said to be contemporary — on the title-page :

" Este Orfeo no es de Montaluan sino del mo lope de vega como se conoze lo y porque el me l mi muchas vezes y el m me lo dio. " (*Rúbrica*). (See Pérez Pastor, *Bibliografía*, part. III, p. 235).

2. " ... he visto, con atencion particular, el Orfeo que ha compuesto en lengua Castellana el Licenciado Juan Perez de Montalvan ... El verso es dulce, grave, sonoroso, y adornado de admirables conceptos, y locu-

reiterates his praise in these words : — " I have found in this poem of yours all that I anticipated from your genius and learning, but not from your years. There is in it much to praise and nought to amend[1]."

Finally, in the index to Part XX. of his *Comedias*, Lope declares that he wrote the sixth play in the volume, *El Marido más firme — Orfeo* — three years before Montalván his *Orfeo;* and he would not have done so had he seen the poem, because it contains everything that goes to make up perfection[2]."

I cannot believe that he would have written thus of his own work.

In the same year with the *Orfeo* appeared the *Sucesos y Prodigios de Amor*[3], eight novels, of which the fourth, *La mayor Confusión*, is dedicated to Lope. The popularity of the book is attested by the many editions through which it passed.

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ciones, y de aquella claridad, que es una de las generales formas que pide Hermogenes, sin humillarse un atomo de la grandeza heroica, cosa que tan pocos alcanzan, porque lo son los que con natural escriuen,..... "

1. " Hallé en este Poema de v. m. quanto me prometi de su ingenio y letras : pero no de sus años. Ay en el mucho que encarecer, y nada que reparar. "

2. " La sexta, el Marido mas Firme : ....., es Fabula que escriui tres años antes que el Licenciado Iuan Perez de Montaluan su Orfeo, y no lo hiziera, si le huuiera visto, por que en aquel Poema que el llama en lengua Castellana, a mi juyzio (si estudios y años valen) se cifran todas las partes de que consta su perfecciõ,.... "

3. *Sucesos y Prodigios de Amor, en Ocho novelas exemplares. Compuestas por el doctor Juan Perez de Montaluan, natural de Madrid y notario del Santo Oficio de la Inquisicion. Madrid, por J. Gonçalez, 1624.*

Other editions are those of Madrid, 1626 ; Brussels, 1626 ; Madrid, 1628 ; Seville, 1633 ; Seville, 1635 ; Tortosa, 1635 ; Barcelona, 1639 ; Barcelona, 1640, (the latter two with the *Orfeo*) ; Seville, 1641 ; Barcelona, 1646, (with the *Orfeo*) ; Seville, 1648, (the title-page states this to be the ninth edition !) ; Coimbra, 1656 ; Brussels, 1702 ; Madrid, 1723, (with the *Orfeo* and the three novels from the *Para Todos*) ; Barcelona, 1730 ; Barcelona, 1734, (with the three novels from the *Para Todos*) ; Seville, 1734.

About this time, Montalván had the good fortune to be given a chaplaincy by one Tomás Gutiérrez de Cisneros, a merchant of Lima, who although he had never seen him, came to admire him through his writings[1]. The author states that this appointment furnished him his sole revenue, which cannot be true if his parents kept their formal pledge already alluded to.

In 1627, was published the *Vida y Purgatorio de San Patricio*[2], of which Calderón probably availed himself in his drama *El Purgatorio de San Patricio*.

Montalván was to have one more opportunity of trying his skill at the *justa poética*. In May 1629, the order of Our Lady of Mercy of Madrid held a festival in its convent in honor of the founder San Pedro Nolasco; and, as usual, a poetical tournament made up part of the programme. Our author participated in the second and fifth of the ten *certámenes*, those in sonnets and *décimas*, winning the first prize in the latter, a mirror worth eight crowns[3].

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1. See Montalván's *Para Todos* — edition of 1645, fols. 218 and 218 b. Montalván states that the chaplaincy was given him "avrá seis años, para ordenarme", which would make the year about 1625, since the *Para Todos* was probably finished in the Fall of 1631. However, his assertion can hardly be correct, for, as we have seen, he was ordained in May 1625.

2. I have been unable to locate a copy of this edition. Other editions are those of Madrid, 1628; Madrid, 1629, (the title-page states this to be the sixth edition); Lisbon, 1646; Madrid, 1651; Madrid, 1656; Madrid, 1662; Seville, 1695; Valladolid, 1703; Madrid, 1739; Segovia, 1780.

3. See *Las Fiestas solemnes, y grandiosas que hizo la Sagrada Religion de N. Señora de la Merced, en este su Convento de Madrid, a su glorioso Patriarca, y primero fundador san Pedro Nolasco, este año de 1629. Por el Padre Maestro Fray Alonso Remon, Predicador, y Coronista general de todo el Orden de N. Señora de la Merced, Redencion de Cautivos. En Madrid, en la Imprenta del Reyno. Año MDCXXX.*

The sonnet submitted by Montalván is reprinted below, in the Appendix. The *décimas* have been inadvertently omitted in the work above cited, so I am unable to reproduce them.

Three years later, appeared his *Para Todos* [1], a curious hodge-podge of miscellanies, which he declares he wrote as a relief from the production of *comedias* [2]. Here are intermingled novels, dramas, discourses on the perfect preacher, on military life, on good and bad angels, on all the arts, and countless other topics — the whole divided into seven parts, each corresponding to a day of the week and dedicated to a different person. Two lists of important characters, one of nearly three hundred distinguished sons of Madrid, the other of some fifty Castilian dramatists, — each name followed by a brief criticism, — bring the work to a close [3]. That it should have seen six editions in two years [4], and at least twelve by 1666 [5], was due less to its merit than the public's curiosity to read a volume which occasioned one of the most bitter literary battles known. Of this more will be said hereafter.

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1. *Para Todos, Exemplos Morales, Humanos, y Divinos. En que se tratan diversas Ciencias, Materias y Facultades. Repartidos en los siete Dias de la Semana. Por el Doctor Juan Perez de Montalvan, natural de Madrid, y Notario del Santo Oficio de la Inquisicion.* Madrid, 1632. *Aprobaciones* by José de Valdivielso and Fray Diego Niseno. Copies of this edition are excessively rare ; the only one of which I know was offered for sale in Madrid during the summer of 1908. Other editions of which I have found mention are those of Huesca, 1633 ; Madrid (?), between 1632 and 1635 ; Barcelona, Zaragoza or Valencia (?), before 1635 ; Brussels, before 1635 ; Madrid, 1635 ; Madrid, 1640 ; Madrid, 1645 ; Madrid, 1651 ; Alcalá, 1661 ; Madrid, 1666 ; Madrid, 1681 ; Lisbon, 1691 ; Pamplona, 1702 ; Seville, 1736 ; Madrid, 17.... In all editions but the *princeps* the *aprobación* of Valdivielso is lacking. (La Barrera, p. 266).

2. *Para Todos*, edition of 1645 — which is the earliest I have been able to consult, — *Al que ha de leer*, fol. A 2 : — " ... me tenian tan cansado las Comedias, que tomé este medio [escriviendo el *Para todos*] para no escrivirlas por algunos meses ".

3. These lists are of considerable value for the literary history of the time.

4. Cf. *Comedias*, edition of 1638, vol. I., *Prólogo Largo*, fol. 1b : — " el auerse hecho en espacio de dos años seis impressiones, tres en Castilla, dos en los Reynos, y una en Bruselas,.... "

5. Cf. *Zeitschrift*, vol. XV, p. 220.

In 1633, we find Montalván elected *discreto* in the Venerable Third Order of San Francisco [1].

From a statement in the *Para Todos* [2], it is evident that neither religious duties, nor occasional poetry [3], nor the writing of books had forced our author to neglect the drama. He declares that up to the time of the appearance of this book he had written thirty-six *comedias* and twelve *autos sacramentales* [4], which makes a yearly average of four plays since 1619, when he produced his first [5]. As we can account for fifty-eight dramas [6], — of eight only the titles are found [7], — he must have written but ten between the publication of the *Para Todos* in 1632 and his death. Of these

1. Pérez Pastor, *Bibliografía*, part. III, p. 452. I do not know whether he was *un discreto eclesiástico* or *un discreto seglar*. Calderón was elected the former in 1651. (See *Documentos para la Biografía de D. Pedro Calderón de la Barca*, por D. Cristóbal Pérez Pastor, Madrid, 1905, tom. I, p. 191).

2. Edition of 1645, fol. 270, *Indice de los Ingenios de Madrid*, no. 186.

3. Montalván wrote many poems of this kind, besides those reprinted in the Appendix. Some I published in the *Revue Hispanique*, t. XXV.

4. Properly speaking, however, none of his religious dramas belongs to this class, since in a true *auto* the *dramatis personae* consists exclusively of allegorical characters. (See notes to *Las santísimas Formas de Alcalá*.)

5. This average agrees with his own statement in the *Para Todos*, ed. cited, *Al que ha de leer*, fol. A 2 : — " escrivia yo cada año quatro o cinco Comedias por mi passatiempo ;.... "

6. This number is exclusive of thirty supposititious dramas and four in which he collaborated. In the former I have included all plays attributed now to Montalván, now to others. The titles of those in which he collaborated are given below.

Critics differ widely in their estimates of the number of his dramas. Schack — vol. III, p. 373 — states that he wrote about one hundred; while Ticknor — *Lit.*, vol. II, p. 315 — gives the number as about sixty. Mesonero Romanos — in Rivadeneyra, vol. 45, p. LIV — cites seventy-one titles, or one less than the total appearing in La Barrera — p. 265 ff. (This difference is due, however, only to Mesonero listing both parts of *La Puerta macarena* as one play). Such a large total as Schack's exceeds even that obtained by combining my estimate — fifty-eight — with the number of plays — thirty — I have classed as supposititious.

7. For these, see below.

fifty-eight [1], twenty-four [2] appeared in the two volumes of his *Comedias*, and six [3] in the *Para Todos*, the remainder being printed as *sueltas*.

He himself prepared for the press both parts of his *Comedias*, of which the first was published at Madrid in 1635 [4]. Each of

1. The following seven are reprinted in Rivadeneyra, vol. 45 : — *La Doncella de Labor ; La más constante Mujer , Cumplir con su Obligación ; Como Padre y como Rey ; Ser prudente y ser sufrido ; La Toquera vizcaina ; No hay Vida como la Honra.*

In *Comedias escogidas del Doctor Juan Perez de Montalvan*, Madrid, 1827, are found the following : — (Vol. I.) *Cumplir con su Obligación ; La Toquera vizcaina ; No hay Vida como la Honra ; Ser prudente y* ser sufrido. (Vol. II.) *La más constante Mujer.* (The work is incomplete).

2. They are : — (Vol. I.) *A lo hecho no hay Remedio, y Príncipe de los Montes ; El Hijo del Serafin, San Pedro de Alcántara ; Cumplir con su Obligación ; Los Templarios ; La Doncella de Labor ; El Mariscal de Virón ; La Toquera vizcaina ; El Fin más desgraciado y Fortunas de Seyano, ó Amor, Privanza y Castigo ; Olimpa y Vireno ; Lo que son Juicios del Cielo ; El Señor Don Juan de Austria ; Los Amantes de Teruel.* (Vol. II.) *Como amante y como honrada ; El segundo Séneca de España,* part. II. ; *Para con Todos Hermanos y Amantes para nosotros, (Don Florisel de Niquea) ; La Deshonra honrosa ; El divino Nazareno, Sansón ; Los Hijos de la Fortuna, Teágenes y Clariquea ; Despreciar lo que se quiere ; El divino Portugués, San Antonio de Padua ; Amor, Lealtad y Amistad ; La Ganancia por la Mano ; El Valiente más dichoso, (Don Pedro Guiral) ; El Sufrimiento premiado.*

3. They are : — *El segundo Séneca de España*, part. I. ; *No hay Vida como la Honra ; De un Castigo dos Venganzas ; El Polifemo ; Escanderbech ; La más constante Mujer.*

4. *Primero tomo de las Comedias del Doctor Iuan Perez de Montalvan, Clerigo, presbitero Notario del Santo Oficio de la Inquisicion y natural de Madrid. En la imprenta del Reyno. Año 1635. A costa do* (sic) *Alonso Perez de Montalvan, Librero de su Magestad y padre del Autor.*

This edition is excessively rare. There is a copy in the K. Hof-und Staatsbibliothek at Munich, and another in the library of the University of Heidelberg. (Cf. *Zeitschrift*, vol. XV, p. 220). It was reprinted at Alcalá in 1638, and at Valencia in 1652.

La Barrera — p. 266 — believed that the 1638 edition was the *princeps* ; and that although the *tasa* is dated 1635, Lope's death and the grief and ill health of the author delayed the publication of the volume for three years, it then being put forth posthumously.

the twelve plays in the latter bears a dedication, and the name of the manager by whose company it was performed. The second part, containing an equal number of plays, appeared at Madrid three years later[1], but lacks individual dedications as well as the names of the managers. At the beginning of the volume stands a dedication by the author's father, directed to " El Excelentissimo Señor Don Rodrigo de Silva Mendoça y Cerda, Principe de Melito, Duque de Pastrana, Estremera, y Francavila, Marques de Argecilla, Señor de la Chamusca y Vime, y de los Acrecentados de Cifuentes ".

Like many dramatists, Montalván had to pay the penalty for popularity by having fostered upon him a large number of the plays of others[2]. Naturally, this aroused his anger, and his words in the *Prólogo Largo* to volume first of the *Comedias* show that he intended to seek redress. He declares : — " When the time comes, I shall make known such actions, pointing out with my finger the offenders. Indifferent to our interests, they deprive us of honor, and more boldly in the *comedias* they acquire by evil methods. Because as they print apocryphals for originals, and, to save paper, use four sheets where eight are required, the plays are full of mistakes, barbarisms, absurdities and falsehoods[3] ".

Then, too, his own plays were published in unauthorized

1. *Segundo tomo de las Comedias del Dr. Iuan Perez de Montalvan, clerigo presbitero, Notario del Santo Oficio de la Inquisicion. Dedicado al Excmo. Sr. D. Rodrigo de Silva Mendoça y Cerda, Principe de Melito, Duque de Pastrana, etc. En Madrid, en la Imprenta del Reyno, año 1638. A costa de Alonso Perez de Montalvan, librero de S. M. y padre del Autor.*

It was reprinted at Valencia in 1652.

2. " ... atribuyendome muchas [sc. comedias] que no son mias, vanidad muy enojosa para mi ; porque si son buenas, les usurpo la gloria a sus dueños ; y si malas, me desacredito con quien las compra. " (*Comedias*, edition of 1638, vol. I., *Prólogo Largo*, fol. 1b).

3. " ... quando sea menester lo diré, señalando con el dedo a los delinquentes, que a bueltas del interes nos quitan la honra, y con mas descaramiento en las Comedias que adquieren por malos medios ;

editions. In the Preface to the *Para Todos* [1], he says : — " I put here four *comedias* of mine, only to show that those which have been printed up to the present time without my order are false, deceptive and corrupt. Because as they who steal them have insufficient space in which to transcribe them, and as the printers buy them from these robbers, they appear with a thousand absurdities, mistakes and barbarisms [2] ".

And he threatens vengance for this wrong : — " Such mischief comes to us not only from other kingdoms, but from Cadiz and Seville ; and at the proper time I shall inform the members of the Council who the bookseller and printer is, in order that punishment may remedy the boldness of printing a thing without a license [3] ".

As if these injustices were not enough, at least in one instance he suffered a third, that of seeing his own work ascribed to others. In Tuesday's entertainments of the *Para Todos* [4], he causes Lisardo, the spokesman for that day, to say of the drama *De un Castigo dos Venganzas* : — " Listen to a *comedia* I saw yesterday in the Theatre of the Court, the unequalled success of which

porque como las imprimen por originales apocrifos, y por ahorrar papel las embuelven en quatro pliegos, aunque ayan menester ocho, salen llenas de errores, barbarismos, despropositos, y mentiras..... " (*Op. cit.*, l. c.).

1. Edition of 1645. *Al que ha de leer*, fol. A 2 b.

2. " Pongo aqui quatro Comedias mias, solo para dar a entender, que las que se han impresso hasta aqui sin mi orden, son falsas, mentirosas, supuestas, y adulteras ; porque como los que las hurtan, no tienen bastante espacio para trasladarlas, y quien las imprime las compra de los que las hurtan, salen con mil desatinos, errores, y barbaridades..... "

3. " ... daño, que no solamente nos viene de otros Reynos, sino de Cadiz, y de Sevilla, que quando sea menester, yo informaré a los Señores del Consejo, del Impressor y del librero que lo hazen, para que con el castigo se remedie el atrevimiento de imprimir cosa sin licencia ". (*Op. cit.*, l. c.).

4. Edition cited, fol. 84.

induced one to try to deprive its author of his glory, by attributing it to others, imagined and unknown [1] ".

But after all, such vexations were mere trifles in comparison with the blow Montalván received through Lope's death, which occurred four days after the date of the *tasa* of the first part of the *Comedias*, or August 21, 1635.

Forty years his senior, Lope had from the first regarded our author with the deepest paternal affection [2]. During his early efforts he had bent over him, breathing ideals into his ear, and guiding his tremulous hand. It was to this aid and encouragement that the young playwright owed much of his subsequent fame. And yet the self-satisfaction occasioned by the attainment of this fame was far overshadowed by his delight at his master's expressions of admiration. What greater pleasure could there be for the protégé than to read such an eulogy as this : —

" El Doctor Montalvan, de cuya vena
Ya corre un Mar de ciencia a los estraños,
Ya pintando de Amor los desengaños
En docta prosa y en sonoro verso;
Ya en estilo diuerso
De su sagrada profession decoro,
Patricios dignos de diamantes y oro,
Relox despertador del sueño incauto ;
Ya con las Musas de Terencio y Plauto,
De su estudio Parentesis suaues,
Exemplos dulces y sentencias graues [3] ".

1. " ... escuche... una Comedia [*De un Castigo dos Venganzas*] que vi ayer en el teatro de la Corte, que por ser de las mas aplaudidas que jamas ha avido en ella, no faltó quien intentô quitarle la gloria a quien la avia escrito, que es el Doctor Iuan Perez de Montalvan, buscandola dueños supuestos y no conocidos ".

2. In his first will, in bequeathing to him his portrait, Lope says : " ... el Doctor Juan Pérez de Montalván que yo he amado y tenido en lugar de hijo... ". (Rennert, *Lope*, p. 413).

Montalván describes the portrait in his *Fama Póstuma*, fol. 5 b.

3. *Laurel de Apolo*, 1630, fol. 64.

That Montalván was keenly sensible of his debt, more than one manifestation of gratitude shows. For example, in the *Sucesos y Prodigios de Amor* [1] he declares : — " The little that I have attained in my few years I owe to your instruction [2] "; and, later, in the *Para Todos* [3] : — " The Spanish Virgil, Lope de Vega, my master as of all ; whose name is his greatest eulogy, because no hyperboles can picture his constant reading, studious erudition, infinite ability, unique genius and repeated fame [4] ".

Such friendship is a welcome contrast to the enmity existing during all these years between our author and Quevedo.

As might be expected, Lope's death was the occasion of numerous panegyrics in verse, written by one hundred and fifty-three authors, which Montalván collected and published the year following in his *Fama Póstuma* [5]. He had been among the many present at the passing of the great poet, and gives a description of the scene, and the elaborate and impressive funeral services. How poignant was his grief is evinced in his *Al Sentimiento general que se deve á la Muerte de Lope de Vega*, of which the following is a characteristic stanza : —

" Cancion, deten el buelo,
Y dile a Lope, en tanto desconsuelo,
Que si le alabo poco,
Quando en su voz a los demas conuoco,

1. Edition of 1648, p. 146.

2. " ... lo poco que he alcançado en mis pocos años lo deuo á su doctrina,... ".

3. Edition of 1645, fol. 193.

4. " ... el Virgilio Español Lope de Vega, Maestro mio, como de todos ; cuyo nombre es su mayor elogio, porque no ay encarecimientos que satisfagan a su leccion continua, erudicion estudiosa, caudal infinito, ingenio solo, y fama repetida ".

5. *Fama postuma de la Vida y Muerte del Doctor Frey Lope Félix de Vega Carpio y Elogios panegiricos a la Inmortalidad de su Nombre,* Madrid, 1636. A similar collection was published at Venice, to which Italian poets contributed. (Cf. Rennert, *Lope*, p. 373, note).

Es porque con su Muerte
Perdi el aliento de escriuir ; de suerte
Que me huue de valer de Apolos tantos,
Para suplir mis lloros con sus cantos ;
Porque al querer pintar mi afecto todo,
Si acertaua el assunto, erraua el modo ;
Y assi para aplaudirle, sin errarle,
Pude quererle, pero no alabarle[1] ".

But more than grief is revealed in this poem and the nine others Montalván contributed to the collection. An occasional trace of morbidness indicates a diseased mental condition, the result of overtaxing a brain never too strong. About eight months previous, or early in 1635, a sudden lapse into unconsciousness, one night, had warned our author of his danger, and left him — as he tells us — without health or pleasure[2]. Crushed by Lope's death, he suffered another attack[3], which reduced him, even in

1. *Fama Póstuma*, fol. 190.

2. See *Prólogo* to the *Fama Póstuma* : " ... un prolixo achaque que ha mas de ocho meses que me tiene sin salud y sin gusto,... ". Since these words were most likely written between September and December 1635, — the *Suma del Privilegio* and *Censura* of the book bear the date of the latter month, and Lope died in August, — it is very probable that Montalván suffered the " achaque " between January and May of that year.

Also, see the *Oración Panegírica* of Dr. Francisco de Quintana, fol. 6 — included in the *Lágrimas Panegíricas* mentioned on p. 13 : " Ocasionado de la excessiua continuacion de su genero de estudios, le dio cierta noche un rapto natural o deliquio del animo, con que se originó gran cuidado a toda su familia ".

3. Cf. the *Oración Panegírica* above cited, fol. 13 : " Fatigábanle sus achaques penosos : ... ". (Note the plural).

From the *décimas* of Calderòn on fol. 12 b. of the *Lágrimas Panegíricas* it would seem that these " achaques " were strokes of paralysis, and that our author had two of them. The verses run as follows :

" No furioso frenesi,
No delirio riguroso
Su animo turbó piadoso ;
Un blando letargo sì,
Para mostrarnos assi

speech, to the state of a child[1]. At last, reason forsook him completely, and after he had lingered for some months in this lamentable condition, death mercifully came on June 25th, 1638. The prophecy of his archenemy Quevedo was fulfilled[2]!

At the elaborate funeral services, the deceased's intimate friends Fray Diego Niseno, Provincial of San Basilio, and Dr. Francisco de Quintana, Superior of the Hospital of the Conception, respectively preached an Eulogy[3] and a Panegyrical Oration. Internment took place in the parrish church of San Miguel de los Otoes[4], which no longer exists.

As Montalván had gathered and published the various panegyrics on Lope, so his friend Pedro Grande de Tena, his father's chaplain, performed a like office for him. This collection, styled *Lágrimas Panegíricas*[5] and comprising the work of one hundred and seventy-six authors[6], he dedicated to Alonso Pérez, and published at Madrid in 1639. Since nearly every metre is repre-

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Quanto la muerte sebera
Sintio que se deshiziera
Tanto sujeto, y llegó
De dos vezes, porque no
Se atrevio de la primera ".

1. Cf. the *Oración Panegírica* above cited, fol. 12 b. : " En los ultimos años de su vida le vimos reduzido, aun en el modo de hablar, al estado de niño ".

2. See below, p. 31.

3. Like the *Oración Panegírica*, this is included in the *Lágrimas Panegíricas*.

4. In his will, Montalván's father expresses the desire to be interred here also. (Cf. Pérez Pastor, *Bibliografía*, part. III, p. 452).

5. *Lagrimas Panegiricas a la Tenprana Muerte del Gran Poeta, I Teologo insigne Doctor Iuan Perez de Montalban, Clerigo Presbitero, i Notario de la Santa Inquisicion, Natural de la Inperial Villa de Madrid. En Madrid. En la Inprenta del Reino. Año M.DC.XXXIX.*

6. A list of these is found in Gallardo, vol. III, p. 118 ff. Quevedo's name does not appear, for reasons which will be explained later. Salvá — vol. I, p. 123, art. 257 — gives the number of contributors as over one hundred and eighty.

sented, the work merits notice as an exercise in versification, but in content it is tedious and mediocre. The majority of the verses are of course cast in Spanish, the remainder — excepting an Italian Epitaph [1] — in Latin. Famed as some of the contributors are, very few of the lines — as Ticknor [2] remarks — are worthy either of them or of their subject.

For such a short career Montalván published many works, and yet at the time of his death he had a number of others almost ready for the press [3]. Among these were an *Arte de bien morir* [4], the second part of the *Para Todos* [5], and *La prodigiosa Vida de Malhagas el Embustero* [6]; none of which has ever come to light. That all his writings were popular, is attested by contemporary references [7] and the many editions through which they passed.

B. — Relations with Quevedo.

Nothing in connection with Montalván is of more interest than the enmity between him and Quevedo, but to what it was due cannot be definitely stated.

Some assign as a cause the harsh but well deserved treatment accorded to the elder Montalván by Quevedo for having pirated

1. Fol. 163.
2. *Lit.*, vol. II, p. 314.
3. Cf. *Para Todos*, edition of 1645, fol. 270 b., art. 186.
4. See Baena, vol. III, p. 158.
5. See *Comedias*, edition of 1638, vol. I., *Prólogo Largo*, fol. 1b; and *Prólogo* to the *Fama Póstuma*.
6. Cf. *Para Todos*, l. c.
7. See, for example, the words of Niseno in his *Elogio Funeral* — fol. 17 b. : " ... cuanto mas se estanpan sus Escritos, tanto mas clama la necessidad de repetillos en las prensas ; i como celosas las Naciones todas de publicar tan lucidos Partos, cada una los quiere perpetuar en sus moldes i eterniçar en sus caracteres, para ser como nueva solicitadora de otra vida i esfuerço a tan lucidas Fatigas ".

one of the latter's most popular works. In July 1626, Roberto Duport, a bookseller of Zaragoza, published Quevedo's *Buscón*, having bought from him the manuscript, and having obtained from Juan Fernández de Heredia, governor of Aragón, the privilege to print it for a period of ten years. The tremendous success which the book met with, however, excited a desire in Montalván's father, Alonso Pérez, to have a share of the profits, and accordingly he issued a surreptitious edition [1]. This was a copy of the original, and although published at Madrid purported to proceed from Zaragoza. Unfortunately for Alonso Pérez, his scheme to enrich himself at another's expense was soon discovered by Duport and Quevedo, and he was arrested together with his printer, the widow of Alonso Martín. On May 16, 1627, the culprits were sentenced by the court of justice of the Supreme Council of Castile to pay into the royal treasury a fine of a hundred ducats each, and to lose all copies of the book that had been seized. These confiscated copies were then delivered to Duport's attorney, on condition that he give to the hospital of Madrid half the proceeds derived from their sale [2].

Such treatment of his father would surely have aroused our author's resentment against Quevedo!

However, in his *Elogio Funeral en la Muerte del Doctor Iuan Perez de Montalban* [3], Fray Diego Niseno, provincial of San Basilio, assigns a very different reason for the beginning of their enmity. He says that " the different works which he [Montalvan] has printed for the common good... are the occasion and cause

1. He had already bought from Quevedo the rights to the *Política de Dios*, which he published in 1626. (Rivadeneyra, vol. 23, p. LXVII, note; and p. XCII). Ticknor, — *Lit.*, vol. II, p. 321, note — wrongly states that it was this work which Alonso Pérez pirated.

2. Rivadeneyra, vol. 23, p. 485, note; vol. 48, p. 667.

3. See *infra*, p. 49.

of the ill-will that envy harbors in her breast; on this base was founded her irreconcilable rage [1] ".

Since the *Elogio* is nothing less than a thinly masked invective against Quevedo [2], it is to him that the above words refer.

According to Don Pedro Carrillo de Aldrete, Quevedo's nephew, the *casus belli* was a dispute over literary subjects, which would have led to blows but for timely interference. The ill-feeling thus engendered was fostered by uncharitable friends [3].

Likely as this story may be, it lacks confirmation [4].

Others maintain that the origin of the trouble can be traced to Montalván's friendship for Fray Niseno and Don Luis Pacheco Narvaez, fencing master of King Felipe IV. However true this theory may be, it is certain that the couple were hated by Quevedo as much as they were esteemed by Montalván. In his *Poema heroyco de las Necedades y Locuras de Orlando el Enamorado* [5], Quevedo heaps upon Don Luis such insults as *Don Hez, descendiente de carda y de tarugo,* and *embelecador de Geometría* [6]; while in the

1. " Las diversas Obras que en provecho universal ha estanpado [Montalván]..., son la ocasion i causa de la ogeriça que en su pecho recuece la Invidia ; sobre esta basa se fundo su irreconciliable rabia ". (Fol. 17 b).

2. See *infra*, p. 49.

3. " La indisposicion porfiada entre mi tio don Francisco y Montalban tuvo origen en una disputa que hubo entre los dos en casa de don Jerónimo del Prado sobre asuntos literarios, cuyo señor les contuvo para que no llegasen á pegarse. Esta enemistad fué fomentada por los malos amigos de ambos, que con poca caridad se divirtieron mucho tiempo en obligarlos á denostarse ; ... ". (Rivadeneyra, vol. 48, p. 667).

4. Fernández-Guerra — in *op. cit.*, l. c., — remarks " [el sobrino] no estuvo nada bien enterado en este particular ".

5. See *infra*, p. 47.

6. " A las espaldas de Reinaldo estaba,
Más infame que azote de verdugo,
Un maestro de esgrima, que enseñaba
Nueva destreza á huevo y á mendrugo :
Don Hez, por su vileza se llamaba,
Descendiente de carda y de tarugo,

Para Todos he is eulogized as the greatest exponent of fencing, " which he has turned from an art into a science[1] ". Similarly, Quevedo ridicules Niseno in the *Perinola*[2], and irreverently makes sport of his name[3] — a striking contrast to the praise he receives in the dedication to him of the fifth day's entertainments in the *Para Todos*[4].

A quien por lo casado y por lo vário,
Llamó el emperador, Cuco Canario.
Era embelecador de geometría,
Y estaba pobre, aunque le daban todos,
Ser maestro de Cárlos pretendia;
Pero, por ser cornudo hasta los codos,
Su testa ángulos corvos esgrimia,
Teniendo las vacadas por apodos,
. . . . . ".

(Rivadeneyra, vol. 69, p. 289).

According to report, the ill-feeling between Narvaez and Quevedo dated from a fencing bout in which the former had been disarmed by him.

1. *Para Todos*, edition of 1645, fol. 198 b : " La destreza de las armas, en que no ha tenido igual el gran don Luis Pacheco de Narvaez, ha sido hasta oy Arte liberal, y oy podemos dezir que don Luis la ha hecho Ciencia... ".

2. Speaking of Niseno's *aprobación* to the *Para Todos*, he says " Solo advierto que su paternidad afectó poner todos los autores que escribieron misceláneas, antigüedades y varias lecciones ; y porque para poner veinte y tres cabales, vió que le faltaba uno, hizo de uno dos, citando con sus comas en medio : " Ficinios, Marsilios " ; y ello de verdad fué un mismo autor que se llamó Marsilio Ficino. Harto fué conoscelle, habiéndole vuelto lo de atrás adelante ; ... ". (Rivadeneyra, vol. 48, p. 469).

3. " Acuérdome que aprobó el libro uno que llaman *Niseno* ; y pues aprobó esto, llámese *Ni-sé* : y el *no* está de repuesto al cabo para remudar el *ni*, y llamarse *No-sé* ". (*Op. cit.*, p. 471).

4. Edition cited, fol. 134 b : " Y destos ultimos [i. e. dioses] es V. Paternidad, pues apenas ay Facultad, Arte, ni Ciencia, de que no sea Dueño. La Filosofia sabe con eminencia. En la Teologia Escolastica es Maestro, y en la Positiva no tiene competencia, siendo un Oraculo repetido a quien eternamente estàn consultando los Predicadores ; ... ".

Op. cit., fol. 135 b : ... V. P. es tan cortesano, apazible, y bien acondicionado, que a todos oye, a todos honra, a todos estima, a todos aplaude, y a todos enmienda, como quien puede mejor que todos hazer juizio de qualquiera materia ; ... ".

And Quevedo's hatred of Niseno was by no means unjustified, for since 1626 the latter had been working industriously to effect the prohibition of his works by the Inquisition [1]. As to Don Luis, it was he who signed the Denunciation of them — sufficient cause, indeed, for Quevedo's detestation. Still, I believe that the hostility between him and Montalván sprang not from the former's relations with the priest and fencing master, but from his resentment towards Alonso Pérez [2]. It was only natural that he should have taken a dislike to the son of the man who had pirated his book, but no doubt this feeling grew into hatred partly through the influence of mischief-making friends.

One can easily imagine the impatience with which Quevedo awaited a favorable opportunity to vent upon his enemy his ever increasing wrath. At last that time arrived. In May 1632, Montalván published his *Para Todos*, to which reference has already

1. A specimen of Niseno's efforts in this direction is shown in the autograph *Censura del libro que ha estampado en Girona, año de 1628, D. Francisco de Quevedo, cuyo titulo es : Discurso de todos los diablos ó infierno enmendado.* It was written in 1629. (Rivadeneyra, vol. 23, p. LXXXIX). The *Index Expurgatorius* of the year 1631 contains the following entry : "*D. Francisco de Quevedo.* (Se prohiben) Varias obras que se intitulan y dicen ser suyas, impresas ántes del año de 1631, hasta que por su verdadero autor, reconocidas y corregidas se vuelvan á imprimir ". (*Op. cit.*, p. XCV).

2. Some would make Quevedo the author of a letter which they claim is addressed to " *Doctor Montalban habiéndole silvado una comedia* " ; and which first appeared in the novel *Don Diego de Noche* — fol. 30 — of Alonso Jerónimo de Salas Barbadillo, printed at Madrid in 1623. If this attribution were certain, it would show that Quevedo's enmity toward our author antedated, by at least three years, the appearance of the pirated *Buscón* — the only possible cause to which we can assign a date. Unfortunately, in the *Don Diego de Noche* the letter is addressed not to Montalván but to " *un Poeta cómico* ", and Fernández-Guerra believes Salas Barbadillo to have been the author of it. (Cf. Rivadeneyra, vol. 23, p. LXXXVII). Later copies bear the attribution to Montalván, and this has occasioned the erroneous idea that in the novel, also, the letter is addressed to him. (The letter is reprinted in Rivadeneyra, vol. 48, p. 466, note).

been made. Its heterogeneous nature and many trite and amusing passages offer such temptation to a satirist, that one would be pardoned for ridiculing it in the good humored vein of Horace [1]. Quevedo, however, shows no such forbearance, and in his *Perinola* (Teetotum), dedicated to Montalván [2] and appearing in 1633 [3], he attacks the *Para Todos* and its author with all the venom of Juvenal, himself.

An examination of the work will be of interest. That Quevedo should have employed so odd a title is due to the fact that the author is supposed to be a teetotum, which has seen and heard what it narrates.

A party of women and young girls, gathered in a room, are playing with the toy when they are interrupted by the entrance of a diminutive youth, Don Blas. Shouting " I have it ! ", he produces a bulky newly bound book, and after placing it upon his head cries " Para Todos " twice, and seems about to dance the *folía* [4]. Thereupon, one of the party exclaims " It's for us ! " ; and another demands " Is it the *seguidilla*

1. Not the least amusing portion of the book is the section called *Lo mejor de lo mejor, repartido en cien conclusiones* (edition cited, fols. 224 b -235 b). It is exactly what the title indicates, a list of the best in every conceivable subject, and the following examples will serve to show its great diversity as well as triteness.

No. 31. " De las Felicidades humanas, la mas natural es la *salud :* porque teniendola, se pueden conseguir las demas, y faltando esta, ninguna lo puede ser, aunque lo parezca ".

No. 43. " De los Tiempos, presente, passado, y futuro, el mejor es *el Presente* : porque el futuro es incierto, y el passado ya no se goza ".

No. 59. " De las fuentes, la mas antigua, dulce y cristalina es *la del Paraiso Terrenal :* porque della nacieron el Nilo, el Ganges, el Tigris, y el Eufrates, que son los rios mas celebres de todo el mundo ".

2. " Graduado no se sabe dónde ; en lo qué, ni se sabe ni él lo sabe ".

3. Manuscript copies of the *Perinola* are not infrequent. (See Rivadeneyra, vol. 48, p. XXXVIII). Strange to say it did not appear in print till 1788, when Antonio Valladares de Sotomayor included it in his *Semanario erudito*. (Rivadeneyra, ib. p. 465, note).

4. A dance with castanets, usually performed by one person.

Joyful for all,
Sad for me ? "

Observing their confusion, Don Blas replies " It's called *Para Todos* (For Everybody); guess what that might be ".

At this, an old woman, with a guitar-like face and a nose and chin meeting pincer fashion, remarks " If it's for everybody, then it's death ".

" No it isn't ", answers Don Blas, who is spinning around with the book.

" I've hit it! ", cries another. " If it's for everybody, then it's the Good to come, for so runs the beginning of the fable:

What's happened is done;
Well, let it be so,
May the good that's to come
Be for all, you know ".

After one of the company has declared that a book for everybody is rubbish, because what is for all cannot be good, Don Blas asserts " You couldn't be more correct if you'd read it; it's the *Para Todos* of Doctor Juan Pérez de Montalván [1] ".

" Oh, do you mean ", asks one, " the Alcalá bookseller's son, who was for many years an aper of Lope and lived on the clippings of his *comedias?* "

" The very same ", replies Don Blas. " Not only did he copy

1. I believe that Montalván had this part of the *Perinola* in mind when, in the *Prólogo Largo* to the first volume of the *Comedias*, he justifies the employment of the title *Para Todos* in the following words : — " Algunos melindrosos se han enfadado del título de Para todos, y a mi parecer sin razon : porque supuesto que trata de todas las materias que professan todos, Para todos se deue llamar, y no de otra manera: porque dezirle Para muchos, es bueno, pero no es lo mas; Para algunos es algo, pero no es mucho; y para ninguno, ni es mucho ni poco, porque no es nada. " (Edition of 1638, *Prólogo*, fols. 1b & 2).

Lope in taking orders, but he assumed the title 'doctor' in order to be mistaken for Mira de Mescua. He appropriated a whole *comedia* from Villaizán [1], and on account of his smallness and his thefts is called Homincaco [2]. Now, in order to show his self-sufficiency, he has written the *Para Todos*. It is as great a jumble as a coach from Alcalá to Madrid, wherein you find mingled the young and old, the female pickpocket, the merchant, the bawd, and the friar. The margins of the rotten book are as full of author's names — all inappropriately used — as a lake shore of shrubs; and the hodge-podge of never ending citations shows that the writer has merely copied from all the works sold by his father ".

Having ridiculed the portion of the book styled *Lo mejor de lo mejor, repartido en cien conclusiones* [3], Don Blas continues: " Juan

1. I do not know to which Quevedo refers. I have not seen Villaizán's *Venga lo que viniere,* but judging from Schaeffer's very brief outline — vol. I. p. 440 —, it treats the same general subject as Montalván's *La Deshonra honrosa*. Still, it is hardly likely that the former can be the play in question, for *La Deshonra honrosa* is the second that Montalván wrote, and Villaizán was not born till 1604. He was, then, but fifteen years old when Montalván began writing for the stage. It is believed that a large part of his work has been lost.

2. " Pusilanimous and of bad mien, " (Rivadeneyra, vol. 48, p. 466), from Greek *kakos* = bad. The two final syllables of the word *Homincaco* spell the name of a celebrated giant robber of Latium, slain by Hercules.

In the *Privilegios, Ordenanzas y Advertencias, que Apolo envia á los Poetas españoles,* which forms part of the *Adjunta al* [*Viaje del*] *Parnaso,* Cervantes writes " ... se advierte que no ha de ser tenido por ladron el poeta que hurtare algun verso ageno, y le encajare entre los suyos, como no sea todo el concepto y toda la copla entera, que en tal caso tan ladron es como Caco. " (Edition of 1784, p. 150).

3. *Conclusión* no. 60 runs thus : — " De los Mares, el mayor es el *Mediterraneo,* llamado por otro nombre *Mare Magnum,* por dilatarse mas el solo que todos los otros mares juntos. "

Quevedo's words regarding this are significant, since they are nothing less than a prophecy that Montalván will die in a madhouse. He says : —

Pérez — since this is a stage buffoon's name [1], he added 'Montalván' as a chape and 'doctor' as a hilt — has honored the booksellers as much as he could, for he makes a 'don' and 'caballero' of one of their number in Zaragoza.

But who can guess the object of doctor Montanbanco [2] in writing this *Para Todos?* I can tell you. It was only to speak ill of Villaizán [3]; yet he forgot when he satirized the drug

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" Y para ver en qué rumbo de la casa de los locos tiene este autor la cabeza, no hay más que ver que, tratando de los mares, dice que el mayor es el Mediterráneo ; y para aderezarlo dice que al Mediterráneo llaman el mar grande. " (Rivadeneyra, vol. 48, p. 468).

And later — *Op. cit.*, p. 472 — the same thought reappears : — " ... quien á tales disparates madruga, bien muestra que en la cabeza no tiene quien le guarde el sueño ni el seso. "

It is needless to cite other examples.

1. Mérimée — p. 349, note — remarks that in the popular songs Juan Pérez was a type of Sganarelle, as he appears in the *Letrilla d'Alcázar* : —

Si te casas con Juan Pérez
¿ Qué mas quieres ?

2. Of this word Fernández-Guerra says — Rivadeneyra, vol. 48, p. 468, note : — " Juega Quevedo con el nombre de Montalban, de modo que excite en el lector ya la idea de galeote, por estar amarrados estos al duro banco del remo ; ya la de ignorante, por ser el banco término de comparacion hablando de estupidez. "

3. The absurdity of this statement is made evident when we recall that Montalván alludes to Villaizán but once in the *Para Todos*.

In the *Indice de los Ingenios de Madrid* — edition of 1645, fols. 268 & 268 b. — he says of him : — " Don Geronimo de Villaizan y Garces, Letrado famoso, y Poeta lucidissimo, por ser su ingenio como el manà, que sabe a todo lo que quiere, y de quien se puede dezir con verdad que la fortuna, y el merecimiento se estàn dando las manos : ha escrito fuera de otros versos a varios assuntos, tres Comedias con el mayor aplauso que jamas se ha visto. "

As La Barrera remarks — p. 491 —, this ironical eulogy was no doubt inspired by Montalván's envy of the favor which Villaizán enjoyed with the King. So pleased was the ruler with his *comedias*, that he is said to have attended their performance incognito in the *Teatro de la Cruz* ; and it was commonly reported that in his own dramatic efforts he availed himself of Villaizán's assistance.

shop[1] that the chemist is a scientist, while the bookseller is merely a mechanic[2]. If the doctor casts it in the face of Villaizán that his works smell of manna, the latter — if he were no better than he — could retort 'It's better to sell manna in a town than gather it in a desert'[3].

Indeed, the book is such an unparalleled and shameless mixture of the sacred and profane, that I believe it will be seized ;

Antonio Hurtado de Mendoza was another whose jealousy was aroused by the latter's success.

One of Villaizán's *comedias* is entitled *Ofender con las Finezas*, and Fernández-Guerra — in Rivadeneyra, vol. 48, p. 466, note — believes that this title alludes to his displeasure at the sarcastic eulogy of Montalván.

Very different from the sneer of the latter are the words of Quevedo and Lope de Vega. In speaking of Montalván's sarcastic reference to Villaizán, Quevedo says : — " Pero Villaizan tiene diferente lengua : ya se conoce su pluma, ya se ha visto ; harto bien me ha parecido á mí que no haya aplicádose á estas malicias, y que desprecie tales vilezas. " (*Perinola*, in Rivadeneyra, vol. 48, p. 470).

Lope lauds Villaizán in his *Laurel de Apolo, silva octava,* (edition of 1630, fols. 71 & 71 b) ; and wrote an Elegy on his death, which was published in 1633.

1. Quevedo alludes to the words of Montalván " ..... por ser su [i. e. de Villaizán] ingenio como el maná, que sabe a todo lo que quiere,.... " This sentence becomes intelligible when we recall that villaizán's father, Diego, was an apothecary.

2. That Montalván did not share this opinion is shown by his words in the *Para Todos* — edition of 1645, fol. 169 b : — " El Arte de los Libreros, que tuvo principio en los Hebreos, [since Montalván belonged to a family of convert Jews, these last five words have special significance], es ..... liberal por muchas causas. La primera, por la materia en que trata, que es la mas preciosa del mundo. La segunda, por la gente con que tratan, como Principes, Religiosos, ... y Personas de buenas letras, que son los ojos de la Republica : ..... Y la tercera, porque el juntar libros, es un exercicio que han tenido los mayores Monarcas, ... "

3. Montalván belonged to a family of convert Jews, — as stated in the preceding note —, and in the *Perinola* Quevedo several times casts this at him as a reproach. In the words " gather it in a desert " he alludes to the Israelites, who, during their wanderings, for forty years supported themselves on manna (See *Exodus*, XVI).

and its author will escape punishment only through being a priest. "

Don Blas then proceeds to criticise at length the *comedias*, novels and *autos* [1] contained in the work, and after branding those of the latter class as execrable, indecent and scandalous, he turns to the *Indice ó Catálogo de los Ingenios de Madrid*. " This ", says he, " Montalván dedicates to a bookseller's son, Juan de Vidarte, who forms a strange contrast to the great personages to whom the other divisions are dedicated [2]. It's so odd, that I don't know anything with which to compare it. He has thrown together at random bishops, madmen, vagabonds, idiots, those who have written nothing, and those who only think they write. Whoever is found among the dregs of all parts of the world is included as a native of Madrid. And besides, in enumerating the works of living authors, he gives them credit for only two-thirds of what they have written [3]. "

1. I use this word because it is the one which Quevedo here employs. Properly speaking, however, no one of our author's religious pieces belongs to this class. (See supra, p. 16).

2. Fernández-Guerra — in Rivadeneyra, vol. 48, p. 469, note — states that according to Alvarez Baena's *Hijos de Madrid,* Vidarte differed widely from Quevedo's picture of him. Of a noble family, he served the King as a yeoman and majordomo of the royal stables. He wrote various *suelta* poems, and was praised by Lope in the *Laurel de Apolo*, (edition of 1630, fol. 70 b).

3. As Fernández-Guerra — in Rivadeneyra, vol. 48, p. 476, note — pertinently remarks, it was not Montalván's intention to make a full list of the writings of these *ingenios*, but Quevedo had a special object in charging him with incompleteness. Under the pretext of supplying the titles omitted, the satirist attributes to the authors various fictitious works, the titles of which allude to some *faux pas* they have committed in their private life. All these attacks are of course inspired by resentment, but shameless as they are one cannot refrain from admiring their ingenuity.

Some discussion has arisen as to Quevedo's object in accusing our author of having omitted two works — of course imaginary — of the satirist,

Having cited thirteen examples in support of this last statement, Don Blas adds " But the Doctor makes good such omissions by attributing works to other authors who have never been heard of. So he is detestable for what he adds, what he takes away, for what he says, and what he does not say. "

" Oh be quiet ", exclaim the listeners "; only tell us the price of the stupid book. "

" Ten *reales* ", replies the boy.

" Then change its title to *Ten Reales to the One who sells It* ", asserts one of the party. " I would rather lose that sum playing at teetotum than spend it on such a book. Get out of here with your crop of trash ", — thereupon they push Don Blas into the street.

At this juncture, the teetotum addresses Montalván, and declaring that since his book has " everything " (*Todo*), all he need do is to look to the " taking away " (*Saca*), the " putting " (*Pon*),

himself, the *Polilla de las Repúblicas* and the *Historia del Año de 31*. Fernández-Guerra — in Rivadeneyra, vol. 48, p. 477, note — believes that the former title stands for those who sow discord in the kingdom, calumniate the writings of the learned, and are on the alert to discredit the famed and studious — alluding to Montalván. In the *Historia del Año de 31*, he sees a reference to the steps taken by Montalván to bring about the prohibition of Quevedo's works by the Inquisition — that which occurred in 1631, as we have already seen.

Mérimée, — p. 350 —, however, declares that the *Para Todos* cannot be considered as inspired by hatred ; and that therefore it furnishes no grounds for Fernández-Guerra's interpretation of the title *Polilla de las Repúblicas*. Regarding the *Historia del Año de 31*, Mérimée believes that Fernández-Guerra's explanation can hardly be accepted, for if Quevedo had in mind the influence brought to bear against him with the Inquisition, he would have vented his anger on Pacheco Narvaez rather than on anyone else, since it was he who signed the denunciation of his works. Now, Pacheco is not even mentioned in the *Perinola*.

With the meager information at one's disposal it is impossible to decide the question.

and the "leaving" (*Deja*)[1]. Let him leave off (*deje*) extolling himself as very honorable and very modest; let him leave off praising the book trade: and let him cease his malice[2]. Let him leave the novels to Cervantes, and the *comedias* to Lope, Luis Vélez [de Guevara], Calderón and others. And let him take out (*saque*) of the book the three novels, the three *comedias*, the two *autos*, the *Indice* and all else. As to the "putting" (*pon*), let him put the endless marginal notes (*cotas*) in the house of an armorer[3]. Then the book, deprived of everything, will be "for everybody" (*para todos*)[4].

Is the *Perinola* an answer to some attack upon its author in the former work, or is it inspired solely by malice? Before venturing an answer, let us turn to the references to Quevedo in the *Para Todos*. They are four in number.

In the *Dia Sexto de la Semana*, while speaking of the poet Francisco de la Torre, Montalván says that his work was annotated and published by "the most learned Don Francisco de

1. Doubtless, with the object of justifying the employment of the title *Perinola* for his satire, Quevedo has introduced this passage.

Each one of the four faces of the teetotum bears one of the letters S, P, D, and T, which stand for the words *saca*, *pon*, *deja* and *todo*. In playing the game of *perinola*, the action of the players is guided by the face which remains uppermost after the teetotum has ceased to revolve. If it is an "S", he who has spun the toy takes a certain amount from the stakes; if "D", he neither wins nor loses; and if "T", he takes all the money on the table.

2. I believe that this statement shows that Quevedo did not consider the *Para Todos* as being as free from hatred as Mérimée — p. 350 — would have us think. (See infra, p. 39).

3. The meaning of this obscure passage becomes clear when we realize that Quevedo is playing on the word *cota*, which may signify either "a marginal note" or "a coat of mail."

4. This outline of the *Perinola* is based upon the text of Fernández-Guerra, in Rivadeneyra, vol. 48, pp. 463-478.

Quevedo y Villegas [1] ; a genius so well informed in letters

1. Owing to the part played by Montalván in the discussion which followed the appearance of this book, it seems proper to give an account of the controversy.

The work, a small volume of poems, was published by Quevedo at Madrid in 1631. He entitled it *Obras del Bachiller de la Torre,* and claimed to have bought the manuscript cheap at a bookseller's. From a note on the manuscript we learn that previous to this time it had belonged to the Portuguese Juan de Almeida, Senhor de Couto de Avintes, who, with the intention of editing it, had submitted it to Maestro Francisco Sánchez de las Brozas, professor of Rhetoric in the University of Salamanca. Almeida had even obtained the privilege from the Consejo to print the poems, and the *aprobación* had been signed by Ercilla y Zuñiga, who died in 1594, the same year as Torre. For some unknown reason, Almeida never carried out his intention, and when, in 1629, Quevedo found the manuscript, Torre was forgotten. " In five places ", Quevedo tells us in the Dedication of the book, " the author's name was effaced, and so carefully that lamp black had been applied. ". But in spite of this, he deciphered the name " Francisco de la Torre " — he avers. Confounding him with the Bachelor Alfonso de la Torre, author of the *Visión deleitable,* who lived about the middle of the fifteenth century, he affirms that the poems were written by the Bachelor Francisco de la Torre mentioned [nearly a hundred years before that time !] by Boscán in his *Octava Rima.*

As Torre had been a friend of Lope de Vega, Quevedo could have gained from him all needed information, but the two were not on friendly terms by reason of Quevedo's hostility toward Montalván. Therefore, he did not wish to consult Lope, while the latter,who undoubtedly saw the error, smiled and kept silent. Through Montalván, the Portuguese Manuel de Faria y Sousa heard of the matter, and in his Commentary of the *Lusiadas* — 1639 — gleefully exposed Quevedo's mistake in these words : — " *Francisco de la Torre* ; no el llamado Bachiller con este apellido en el *Cancionero general,* como con notable engaño se dejó creer don Francisco de Quevedo, pues *consta que fué conocido de Lope de Vega ;* y quien tuviere conocimiento de los estilos de las edades, verá fácilmente, leyendo unas y otras obras, que las del Bachiller son de aquel tiempo, y las de Francisco de la Torre deste ; portándose cada uno conforme al que le cupo en suerte. " (Rivadeneyra, vol. 48, p. 491, note).

The rout was complete, and for the first and last time in his life Quevedo was silent before an enemy. In 1753, the controversy was opened afresh by Luis José Velásquez, who, in reprinting the book, maintained that Quevedo, himself, was the author. This theory was adopted successively by Luzán,

human and divine, that he shines in all and in each one is master [1]. "

Again : — In the *Lo mejor de lo mejor, repartido en cien conclusiones*, in discussing which is the best animal, we read : " Of the animals, the most noble, powerful and daring is the lion. This has been shown with attractiveness, erudition and acuteness by Don Francisco de Quevedo [2]. "

Further : — In the *Indice de los Ingenios de Madrid*, after enumerating a number of Quevedo's works, our author says : " In all eighteen books, — a great opportunity to be able to say much regarding the genius and letters of their author, if only in naming him I had not said all [3]. "

Lastly : — In the *Memoria de los que escriven Comedias en Castilla solamente* we read : " Don Francisco de Quevedo succeeds with them [i. e. *comedias*] just as if he wrote them continually, — such is his genius, versed in everything, admirable and supreme [4]. "

What eulogies could be more flattering ! *Apparently*, there is

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Sedano, Ticknor and some other critics, but Fitzmaurice-Kelly — p. 197 — shows it to be absolutely untenable.

Mérimée — p. 320 — appears to doubt the very existence of Francisco de la Torre, and suggests that the author of the poems may well have been Francisco de Figueroa, so closely do they resemble his work.

1. " ... el doctissimo don Francisco de Quevedo y Villegas ; ingenio tan universal en las letras humanas, y divinas, que en todas luze, y en cada una es maestro : ... " (*Para Todos*, edition of 1645, fol. 194).

2. " De los animales, el mas generoso, valiente, y gallardo, es *el Leon*, ... Assi lo dan a entender con gala, erudicion, y delgadeza, el Marques de Alcañizas, ... don Francisco de Quevedo, ... "

(*Para Todos* , edition cited, fol. 233 b. *Conclusión*, no. 83).

3. " ... en todo son diez y ocho libros, ocasion grande para poder dezir mucho del ingenio, y letras de su Autor, si con averle nombrado no lo huviera dicho todo. " (*Op. cit.*, fol. 265 b. *Conclusión*, no. 90).

4. " Don Francisco de Quevedo las [i. e. comedias] acierta, como si las escriviera continuamente : tal es su ingenio, de universal, de florido, y de soberano. " (*Op. cit.*, fol 278. b).

nothing here at which Quevedo might take umbrage, and yet these are the only references to him. Mérimée[1] remarks: "Nous avons vainement cherché dans le *Para Todos* ce qui pourrait justifier les attaques passionnées de Quevedo." And in reference to the last two of the above quotations, he says[2]: "Ces éloges, dont nous n'avons aucun motif sérieux de suspecter la sincérité, ne touchèrent point Quevedo, qui répondit à ces procédés courtois en écrivant la *Perinola*, et en traitant l'auteur de plagiaire, d'hypocrite et de sot."

I agree with Mérimée in his belief that the *Para Todos* contains nothing to excite Quevedo's anger — provided, however, that we view it merely as a piece of literature, and quite apart from any previous relations its author may have had with Quevedo. But if we regard it solely in this light, can we hope to decide fairly whether the abuse of the *Perinola* is justified? Evidently not. Although — as far as I am aware — no absolute proof exists that Montalván reciprocated Quevedo's hatred for him, it is practically certain that he did; and this granted, what becomes of the "sincerity" mentioned by Mérimée? The excessive eulogies are then nothing but sarcasms. Of course with this premise denied, the *Perinola* becomes a wholly unwarranted attack, that which seems most improbable.

In either case, one would not expect the *Perinola* to be a just criticism. Although the *Para Todos* is a hodge-podge, and contains much that is trite, Quevedo was too blinded with passion to see its merits[3]. He shows the least prejudice in

1. P. 348.
2. P. 349.
3. Nothing testifies better to Quevedo's hatred of all that Montalván wrote than the following anecdote related by Schack — vol. III, p. 374, note. One day, Quevedo and Montalván were together at Court while the King and courtiers were criticising a picture by Velázquez which hung there. It represented Saint Jerome scourged by angels for reading profane books. At the King's suggestion, Montalván improvised these verses: —

his criticism of the gongoristic extravagances of the author [1].

Naturally, the appearance of the *Perinola* was the signal for the outbreak of hostilities between the partisans of Quevedo and Montalván. Fray Niseno, the latter's intimate friend, repaired to his defense with an anonymous *Censura del libro que compuso Juan Perez de Montalban, intitulado* Para Todos, *y respuesta a la* Perinola, *que contra él escribió con este titulo* Don Francisco de Quevedo Villegas. This passed about from hand to hand [2].

In return, our author was attacked by one Doctor Vera — a name said to conceal that of Pedro de la Ripa, — who in a brief but blind diatribe issued at Salamanca, July 8, 1632, called him " un fecundísimo ignorante [3]. "

This was answered by the offensive *Luz del desengaño, á la* Censura del libro Para todos *que escrivia el Doctor Geronymo de Vera. Dásela el Dotor D. Fulgencio Lucero de Clariana* — a book of thirty-two pages, which appeared at Lerida in 1632 [4].

Los ángeles á porfía
Al Santo azotes le dan
Porque á Cicerón leía...

Whereupon, Quevedo interrupting him, finished the stanza thus : —

Cuerpo de Dios, ¡ qué sería
Si leyera á Montalbán !

1. The *Perinola* has been likened to Salazar's *Catariberas* and Velasco's *Prete Jacopin*, but Mérimée — p. 353 — considers it superior to either.

2. Rivadeneyra, vol. 48, p. 463, note.

3. *Op. cit.*, l. c.

4. A copy exists in the Biblioteeca Nacional. Although printed, it is bound in a volume of manuscripts, of which it forms pages 31-47. The volume bears the signature M. 7., *Sección de Manuscritos*. In this same volume — fol. 17 — is the satire on the *Para Todos* to which Gallardo — vol. II., *Apéndice*, p. 108 — gives the title *Papel satirico en prosa y verso contra su libro Para Todos*. Its close is almost identical with that of the *Perinola* : " Tengo tambien mi todo en el rollo adonde vm. (creo dirá vuesa merced abreviado) añade estar. Dr. a Dios y advierta mis letras aplicadas a quien el es con todo verdad como merece la perinola.

S. P. D. T.

Soy poeta de tienda ".

Although the latter seemed to be a defense of the *Para Todos*, still it exasperated Montalván and his friends, for they believed that the use of a feigned name of a knight errant, Lucero de Clariana, was intended to imply that Montalván was the real author but had hidden his identity under a pseudonym. To correct such an impression, they issued an *Apología por el D. Iuan Perez de Montalvan. Contra Don Luzero de Clariana*, which they attributed to Pedro Rivera [1]. It contains fifty-two pages, and lacks date and place of publication, which Fernández-Guerra [2] believes to have been Zaragoza.

Next appeared *La zurriaga de Perinola, y censura del libro que compuso Juan Perez de Montalban, intitulado* Para todos [3] — a miserable pamphlet of five pages, wherein some conceited unknown [4], who claims to be slightly acquainted with Montalván and his father, declares that Quevedo never wrote the *Perinola*. " It's style belies his authorship, and he is a man read and learned, who has good grounds for his assertions [5]. "

But let us enumerate no more of these endless minor lampoons and satires, and pass directly to the real answer to the *Perinola*. It is *El Tribunal de la Iusta Vengança, erigido contra los Escritos de D. Francisco de Queuedo, Maestro de Errores, Doctor en Desverguenças, Licenciado en Bufonerias, Bachiller en Suciedades, Cathedratico de Vizios, y Proto-Diablo entre los Hombres*, which appeared at Valencia in 1635, and purports to be written by " *El Licenciado Arnaldo Franco-Furt* [6]. "

1. Rivadeneyra, vol. 48, p. 464, note. A copy exists in the Biblioteca Nacional.

2. *Op. cit.*, l. c.

3. A copy exists in the Biblioteca Nacional.

4. It is interesting to note that he says " [estoy] convaleciente, y con tan poca fuerza, que apenas puedo tomar la pluma ".

5. " ... me atreveré a jurar que no es suyo, ni tiene que ver con el estilo de sus escriptos, y es hombre leydo y entretenido, y funda bien lo que propone ".

6. I have a copy of this rare book. That it was printed late in 1635 is

As the title indicates, the author cordially hated Quevedo, but his identity has never been discovered. Fernández-Guerra [1] believes that the *nom de plume* conceals Montalván, Niseno, Pacheco de Narvaez and four others, whom he omits to name. Because the book is supposed to be written in Seville, Ticknor [2] is of the opinion that probably the Jesuits there had a hand in it. Both these views are distinctly at variance with that of Mérimée [3], who remarks that if a number of Quevedo's enemies in common were the authors, they must have kept the secret well that no contemporary was able to discover it. Although a certain letter in which Quevedo attributes the book to Niseno [4] is of doubtful authenticity, — Mérimée adds, — still this ascription seems to him very admissible.

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shown by the dates of the *aprobaciones* and *licencia*. The first of the former — that of Fray Vincente Lanuza — is dated August I, 1635 ; the second — of Doctor Jaime Esquierdo —, September 5 ; and the *licencia* — of Doctor Pedro Dolz —, September 8.

As implied by the title, *El Tribunal de la Iusta vengança* is not directed exclusively against the *Perinola*. Of its two hundred and ninety-four pages but forty deal with the latter, the remainder treating of four other works of Quevedo. These are *El Buscón*, first published in 1626; *El Libro de los Sueños*, 1627 ; *Discurso de todos los Diablos, ó Infierno emendado*, 1628 ; and *Juguetes de la Niñez*, 1629.

1. In Rivadeneyra, vol. 23, p. LXVIII.

2. *Literature*, vol. II, p. 292, note.

3. P. 109.

4. This letter — to Don Juan Adán de la Parra — is printed in Rivadeneyra, vol. 48, p. 564. It lacks address and date, and runs as follows :

" Decis que teneis el hilo de la historia del autor del precioso libro del *Tribunal*, que me ajustó la golilla por lo del abubilla Montalban, y que ya me lo diréis de modo que os pueda creer. Yo os excuso del trabajo, pues há tiempo que descubrí el gato en la gazapera con el hueso entre los dientes, y á buena cuenta que llevó su merecido : y si no, reparalde el chirlo de la oreja izquierda al reverendísimo Niseno, y preguntalde qué vieja le besó en ella, que le dejó tan bien parado. De cierto, Parra amigo, que fray Diego os ha de contar un cuento ó historia edificante, sin ser la de su padre san Basilio ni el panegírico de Montalban. Por aquí veréis que aunque callo, obro, y que á la *Justa venganza* supe contestar con justicia, y á estilo de claustro ".

However, all such theories are gratuitous, for in the absence of definite information the identity of Franco-Furt, as Fitzmaurice-Kelly [1] aptly remarks, remains as unknown as that of Avellaneda. Whoever he may have been, he was well acquainted with the life and works of Quevedo.

Like that of the *Perinola*, the *mise en scène* of *El Tribunal de la justa Venganza* is strikingly original.

A post-boy reaches Seville soon after midnight, and passing through the principal streets, cries at the top of his voice " Perinola ! Perinola ! Everybody get awake, for the Perinola has come ! "

Not knowing what this can be, the people in terror leave their beds and rush, half-dressed, to the doors and windows, for they fear a repetition of the floods which have previously visited the city. Asked what he is saying, the boy only shouts louder than before : " The *Perinola* of Don Francisco de Quevedo, against the book of Doctor Juan Pérez de Montalván ; a new work, a new work, and the best he has written in his life ! "

Their fear now turned to rage, the people cry " May God curse you and the *Perinola* and its excommunicated author, every work of whom is more abominable than the preceding. Be off with a hundred thousand devils, and don't disturb our rest ! "

Furious, the boy obeys, and enters a cheap eating-house, where gluttons and drunkards always give Quevedo's books a cordial welcome.

The excitement of the night before causes the inhabitants to rise unusually early next morning, and so quickly does the report of the infamous *Perinola* spread, that very soon even those in the most remote parts of the city hear of it. 'Such as are forgetful of their own failings and curious to know others', repair to the post-boy, and one of them asks him earnestly for a copy of

1. P. 316.

the work. Pretending — like Quevedo — to be indifferent to what really he most desires, he refuses the request, but through the influence of pleadings and promises finally yields, and hands over a small manuscript. In a short time, so many copies are made from this, that every tavern and eating-house — and the number is not small — possesses two.

By chance, one of the copies falls into the hands of six scholars, and after each has read it very attentively, they find that it is a scandalous book, full of hatred and detestation for the writings of the greatest geniuses, past and present. Moved by their interest in the public welfare, the scholars determine to institute a Tribunal of Just Vengance, and, as judges, to examine not only the *Perinola* but other works of the same author. Having secured the services of one well versed in religious matters, they select a lawyer to represent the absent Quevedo, and appoint one of their number prosecuting attorney. Two days before court convenes, the latter begins an examination of the *Perinola*, in order to formulate his charges.

With this introduction the trial opens, and since its nature precludes the making of a satisfactory outline, I can only enumerate a few of the accusations brought against Quevedo as a man [1], and then as the writer of the *Perinola*. The license and shamelessness of the former charges is amazing.

Francisco de Quevedo is ignorant, heretical and blasphemous, and represents the zenith of all infamous vices. A disciple of the devil and a fornicator, he has such a contemptible genius that he can annotate only indecent books, such as the *Ars Amandi* of Ovid and the *Koran*. His mouth is a stinking sewer, and he is an inexorable monster, and a vile harpy of the learning of the Spanish nation.

1. Some of these I have taken from other parts of *El Tribunal* than that treating of the *Perinola*.

Couple these invectives with those found on the title-page, and some idea is gained of the coarseness of the work.

Arraigned as the author of the *Perinola*, Quevedo is charged with having directed a bold and shameless satire against Montalván, a man virtuous, modest and exemplary, and, above all, a priest. Scorning the honor done him by including him in the *Indice ó Catálogo de los Ingenios de Madrid*, Quevedo tries to discredit the *Para Todos* by making malicious additions thereto. He declares that Montalván commits errors in his verses, and mixes the sacred and profane — forgetful that it is he himself, instead, who has perpetrated this sacrilege in three books. For him to dare to criticise verse is ridiculous, since his best is the exceedingly dull and often hissed *entremés* "*Cáraqui me voy, cara aquí me iré*", and others like it. If he is a bad poet, he is an equally bad prose writer, and introduces in the *Perinola* words, persons, and things entirely unsuited to a work so serious and argumentative.

Before the prosecuting attorney has presented all his charges, the judges become furious at the evidence they have heard, and decree that the vile book be borne aloft on a pole through the principal streets by loud voiced heralds. It is then to be burned in the public square in a brazier filled with sulphur, pitch, and resin.

Just as in the case of the *Perinola*, malice makes *El Tribunal de la justa Venganza* practically valueless as a piece of criticism. No account is taken of Quevedo's wit, mastery of language, and knowledge of low life, while his shortcomings are unduly exaggerated. Although at times a coarseness appears in his work, Fitzmaurice-Kelly [1] holds him not entirely responsible for this, on the ground that others have fostered upon him their indecencies. More than one of his predecessors is at least equally gross, and

1. P. 312.

this charge and that of heresy would hardly be pressed against Quevedo by a fair minded critic.

After having suffered such an infamous attack [1], Quevedo

1. Férnandez-Guerra — in Rivadeneyra, vol. 48, p. 464, note — states that very soon Montalván followed up this attack in a stanza in his *Al Sentimiento General que se deve a la Muerte del Mayor Varon, Frey Lope Felix de Vega Carpio*, which forms part of the *Fama Póstuma*, 1636. The verses run as follows

" La Inuidia, que del odio se alimenta ;
La Calumnia, que todo lo ensangrienta ;
La Detraccion, que como espada corta ;
La Ojeriza, que aspides aborta ;
La Presuncion, que el merito atropella ;
La Vanidad, que con el Sol se estrella ;
La Ignorancia, que miente lo que sabe ;
Y la Soberuia, que aun en si no cabe ;
Le [i. e. á Lope] aplaudan, aunque sea con engaño :
Que los malos tal vez temiendo el daño,
De que la voz comun los tenga en menos,
Hechan por el camino de los buenos ".

(Fol. 189).

These lines are so general in their signification that I fail to see how they can be applied to Quevedo.

I believe, however, that Montalván unmistakably alludes to him in the *Prólogo Largo* to the first volume of his *Comedias*, — edition of 1638, fol. 2 ff. After speaking of the satires occasioned by the *Para Todos*, he states that since everything is liable to injury and detraction in some manner, he does not mind calumnies. He then expresses the hope that the public will give a favorable reception to the first volume of his plays, which will encourage him to write many that will amuse " sin estragar la pureza de nuestra elegantissima lengua Castellana, como hazen muchos, introduziendo vocablos nuevos, vozes estrangeras, idiomas Latinos, adgetiuos supuestos, verbos aduenedizos, frases no entendidas, y locuciones desbaratadas : y es lo bueno, que los propios que vituperan esta confusa gerigonça, son los que mas usan della, sin conocer que cometen el delito que acusan y predican en lo mismo que pecan ".

In view of the facts that Quevedo's style suffers from the very defects above enumerated ; that Montalván has just previously alluded to the calumniators of the *Para Todos* ; and finally, that Quevedo commits the inconsistency referred to in the last three lines of the passage, I feel certain that the word *muchos* is merely a synonym for " Don Francisco de Quevedo ".

might well have exclaimed with Juvenal [1] "*Semper ego auditor tantum? nunquamne reponam?*"; and one cannot but admire his determination to seek vengance. How well he attained it is revealed in his heroi-comic epic *Las Necedades y Locuras de Orlando el Enamorado*, already referred to. The poem is incomplete, terminating abruptly after the first octave of the third canto, and the date of composition cannot be accurately determined. Mérimée [2] assigns it to the period closely following the declaration of war between Spain and France in 1635 — basing his theory on an octave in the first canto [3]; — and Fernández-Guerra [4], without venturing a date, makes it subsequent to the *Tribunal*. Quevedo is at such fever heat, that on taking up his pen he can scarce restrain himself long enough briefly to outline the contents of the poem and make a burlesque invocation to the Muses, before he falls upon Montalván with

"A ti postema de la humana vida,
Afrenta de la infamia y de la afrenta,
Peste de la verdad introducida,
Concencia desechada de una venta,
Anima condenada, entretenida
En dar á Satanas almas de renta;
Judísimo malsin Escariote,
Honra entre bofetones y garrote.

1. Satire I, l. 1.
2. P. 407.
3. The verses run as follows:

"De España vienen hombres y deidades,
Pródigos de la vida, de tal suerte,
Que cuentan por afrenta las edades,
Y el no morir sin aguardar la muerte:
Hombres que cuantas hace habilidades
El hielo inmenso, y el calor más fuerte
Las desprecian, con rábanos y queso,
Preciados de llevar la corte en peso".

(Rivadeneyra, vol. 69, p. 288).

4. In Rivadeneyra, vol. 48, p. 464, note.

Doctor, á quien por borla dió cencerro
Berceguillas [1] y el grado de marrano [2];
Tú que cualquiera padre sacas perro,
Tocandole á tu padre con tu mano;
Casado (por comer) con un entierro [3]
Con que pudiste ser vieja cristiano,
Que por faltarte en cristiandad anejo,
Fuiste cristiano vieja, mas no viejo.
El alma renegada de tu abuelo
Salga de los infiernos con un grillo,
Con la descomulgada greña y pelo
Que cubrió tan cornudo colodrillo:
Y pues que por hereje contra el cielo
Fué en el brasero chicharron cuchillo,
Venga agora el cabron, más afrentado
De ser su abuelo, que de ser quemado.
Derrama aqui con unas salvaderas,
Pues está en polvos, todo tu linaje;
Salgan progenitores vendesteras,
Y aquel rabi con fondo abencerraje;
Los bojes, los cerotes, las tijeras,
De quien bufon desciendes, y bardaje:
Pues eres el plus-ultra desvarios,
El non plus-ultra perros y judios.
Atiende, que no es misa lo que digo,
Y son todos enredos y invenciones,
Y vuelve á mi cantar falso testigo
En tus dos ojos cuatro mil sayones:
Perro, con no decir verdad te obligo,
Recibe estas maldades y traiciones

1. A miserable village in the province of Segovia, twenty-one leagues from Madrid, on the French high-road. In the sixteenth and seventeenth centuries some of its inhabitants were convert Jews or descendants of converts, and perhaps an ancestor of Montalván was among them. (Rivadeneyra, vol. 48, p. 472, note).

2. The name given to those Jews recently converted, since in Castile the Hebrews received the Christian faith on condition that they would not be obliged to eat pork. (*Op. cit.*, l. c.).

3. *Casado con un entierro*, that is a cleric of low station. (Ib.).

Con la benignidad que urdirlas sueles
Al bueno, que á sesenta leguas hueles [1]. "

It was not our author, but his intimate friend Fray Diego Niseno who answered this attack. In his *Elogio Funeral en la Muerte del Doctor Iuan Perez de Montalvan* [2], Niseno preaches a most bitter tirade against Quevedo, although he nowhere mentions him by name [3].

After comparing Montalván to Virgil, Horace, Ovid, Plautus, Terence, Lucan and Garcilaso, he declares that our author never quotes anyone in his writings but with praise [4]. He is unlike those who with the venemous tongues of serpents, and with the pestilential ink of the infernal Styx try to discredit the writings, studies, actions, and lives of all. Such envious critics are not human beings but vile beasts, and like them should be banished to the most remote parts of the world. Since only the dispassionate and well intentioned are qualified to pass judgment, the censures of this infernal troop mean nothing; and indeed they have served only to increase the reputation of Montalván's writings. So envy injures not the envied, but the envious. Seeing that these calumnies have been occasioned by his literary successes, no improvement can be expected till his works have

1. Text of Fernández-Guerra's edition, in Rivadeneyra, vol. 69, p. 287.

2. This is printed in the *Lágrimas Panegíricas*, and, like it, is dedicated to the father of our author.

3. In a letter to his friend Don Andrés de Figueroa, written in 1638, Don Diego de Pardo y Valcárcel says of this *Elogio* : — " ... habia oido el panegírico de Montalban del padre Niseno, el cual no era más que un discurso muy ingenioso contra Quevedo ; y que todos los que con él estaban lo creyeron así, no faltando quien asegurase que se lo habia oido decir al mismo fray Diego. " (Rivadeneyra, vol. 48, p. 564).

4. Some might consider this an effective argument in favor of the sincerity of Montalván's praises of Quevedo in the *Para Todos*. But even if Niseno knew these eulogies to be insincere, is it likely that he would admit it ?

entirely disappeared — that which seems impossible, since they are constantly being printed, and in every language. Incredible it is that the very ones he eulogized [1] and rescued from oblivion should be his enemies; but even so, he was never affected by their attacks, and answered them only with praise.

That such a feud was continued even over the lifeless body of Montalván, at a time when clemency should have softened anger, shows only too well how deeply rooted was the hatred which it had engendered. And this hatred was not buried with our author, for many passages in the *Lágrimas Panegíricas* prove it to be as much an invective against Quevedo as an eulogy of the deceased.

For example : — In the *Al Lector* we read : " To speak ill of an entire book [this must be the *Para Todos*] is not finding fault with it, but condemning it, and indeed this is a clear proof of bad intention [2] ". Again : — " Everything is praiseworthy in its class, and calumny deserves only detestation. It is a pity that they who pass their life in speaking ill of everything should ever have been born [3] ". And even more convincing than these : — " This *Fama Póstuma* is an antidote to the poison which some pour out in the useless pages of many books ; it is an honorable refutation to mordacity [4] ".

Throughout the book the word " envy " often appears, and

1. Is this an allusion to the seeming eulogies of Quevedo in the *Para Todos ?*

2. " Decir mal de todo un libro entero no es morderle sino tragarle, ..., y verdaderamente es indicio claro de la mala intencion. " (*Al Lector*, fol. 2 b).

3. " ... todo es loable en su genero, y solamente merece abominacion la maledicencia, ... y es lastima el considerar quan izquierdo pie pusieron en el primer umbral de la vida los que la consumen en decir mal de todo. " (*Op. cit.*, fol. 3 b).

4. " Esta Fama Postuma es una contrayerba del veneno que derraman algunos en la Imprenta en los inutiles pliegos de muchos libros, es un desmentir honrado a la mordaçidad .... " (*Op. cit.*, l. c.).

in a few cases the *Para Todos* is cited in connection with it [1]. Quevedo's name is never found in these innuendoes, but notwithstanding this and the fact that they are almost invariably cast in the plural, one cannot mistake to whom they refer.

So ends this bitter literary battle, which was a base prostitution of talent and genius. Still, id did not lack redeeming features, for, along with other feuds, it not only entertained the public [2], but created a great demand for the work about which it waged. The six editions of the *Para Todos* which appeared in two years, did more to console Montalván for the abuse he suffered than all the felicitations and eulogies of his sympathizers [3]. That, in the end, his spirit was still unbroken, is shown by his declaration that he intends to publish a second part of the book which occasioned so many calumnies and satires [4].

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1. Cf. fol. 16 b, *Décima* of Tirso de Molina : —

" . . . . . .
No temas que le [i. e. Montalván] consuma
La embidia, que no podra,
Si eternizandose està
. . . . . .
Su Para todos aqui,
Y el, para todos allà. "

2. See the verses : —

" Montalvan y Quevedo se tiraron,
De Gongora Quevedo dijo horrores ;
Y así, entre ingenios y entre los mejores
¡ Ira de Dios, qué sátiras pasaron ! "

(Sonnet in *Carta en prosa, y en diferentes metros* ..... *Escribiala i un pariente suyo D. Juan Antonio de Azpitarte.* Madrid, sin año ni impresor. 16 fojas. Reprinted in Gallardo, vol. I, col. 356).

3. See Montalván's words in the *Prólogo Largo* to volume I, of the *Comedias* — edition of 1638, fol. 1 b : — " ..... aunque me pudieran desanimar tantas satiras, objecciones, calumnias y Apologias, me templaron la mohina ..... los aplausos de los entendidos, los agradecimientos de los señores, los parabienes de los Religiosos, los Elogios de los Desapassionados : y sobre todo el auerse hecho en espacio de dos años seis impressiones del Para todos, tres en Castilla, dos en los Reynos, y una en Bruselas, ... "

4. *Comedias*, l. c. : — " Despues deste te prometo la segunda parte del

C. — Style.

Montalván's work as a dramatist finds an interesting contemporary appreciation in his friend Don Joseph Pellicer de Tobar Abarca's *Idea de la Comedia de Castilla, Deduzida de las Obras del Doctor Iuan Perez de Montalban* [1]. An examination of this brief essay will not be out of place here.

Defining a drama as an action which teaches to imitate the good and shun the bad, — thereby attributing to it a serious moral purpose, — Pellicer states that Montalván's plays always conform to this standard. So earnestly does he exalt virtue and decry vice, in his own energetic and efficacious style, that his audiences are powerfully inspired to follow the examples set before them. Ever avoiding the introduction of the incongruous, he so throws himself into the spirit of his plays that they seem real happenings, rather than mere representations. Love scenes are indispensable, but his, unlike those of some other dramatists, are treated with such delicacy and decorum that they do offend. Moreover, it is rare that he introduces married persons in them. In his choice of the various incidents he pictures, he shows great discretion, for he knew that many occurences must not be placed upon the stage. Such are the seditions of vassals, the tyranies of rulers, and divers scenes from the private life of the great. Conscious that ancient rites and ceremonies were unintelligible to the majority of those who attented the theatre, he does not allude to them, unless their performance be part of the play. The representation of persons

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Para todos. " See also his words in the *Prólogo* to the *Fama Póstuma*, 1636 : — " ... pienso darte [i. e. al lector] muy presto estampada, la segunda parte del Para todos, ... "

1. This forms part of the *Lágrimas Panegíricas*, ff. 147-152.

then alive he scrupulously avoids, realizing the risk attached thereto; and in the comic passages he holds up to ridicule not individuals but manners and customs, after the fashion of Persius, Juvenal, and Horace. His plots show wonderful cleverness, for so skilfully are they involved that the *dénoûment* cannot be foretold till the second scene of the third act. Jealousy, a theme indispensable to the drama, is regarded by him as of prime importance. In plays of complicated plot he employs a simple style; but if the plot be weak, excellence of writing makes up the deficiency. Usually, he very rightly restricts the length of the action to twenty-four hours, exceeding this period only when custom demands. To each of the three scenes of every act he allots three hundred verses[1]. Unless it is unavoidable, he never leaves the stage unoccupied, a very difficult rule to follow when the scenes are supposed to be laid in places far apart. A good dramatist should have at least some knowledge of all subjects, and the reader of Montalván's plays will find that he fulfills this requirement.

It is regrettable that this criticism cannot be accepted unreservedly as final and just, but in his eagerness fittingly to eulogize the deceased playwright, Pellicer has lost sight of the fact that some of the virtues he attributes to him are not always present in his work.

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1. The plays of his master, Lope, are of like length (See Rennert, *Lope*, p. 183, note).

In speaking of this canon, Ticknor — *Lit.* vol. II, p. 321 — commits an amusing error. He says " [Montalván] limited each of the three divisions of his full-length dramas to three hundred lines .... " One would certainly infer that by the word " divisions " Ticknor means acts, since the plays of that period are based on a three-act division. According to this, each act would consist of only three hundred lines in place of nine hundred ! Pellicer's words are as follows : — " Cada Iornada deue constar de tres Scenas.... A cada Scena daua MONTALBAN trecientos Versos, porque dezia, que nouecientos eran circulo suficiente a cada Iornada ; y la breuedad en las Representaciones les añadia grauedad y donaire. "

For example, while at times Montalván's style is " energetic and efficacious ", again it descends into elaborate rhetoric and empty bombast, quite devoid of all poetic inspiration. Such is usually the case in scenes of a highly emotional character, which would be telling if treated with less artificiality. In all these verbose and extravagant passages *culteranismo*[1], the plague of the time, runs riot[2], which is the more amusing since our author, its declared enemy, avers that they who employ it are none other than those opposed to its use[3]. Offensive as such bombastic and tedious extravagances are to us, still we must not be too severe upon those who wrote them, for they were merely catering to the taste of the audiences of the time. It is difficult to realize that some of Montalván's plays in great part owed their popularity to passages of this description.

Again : One cannot accept, without reservation, Pellicer's sweeping statement that the dramatist was so filled with the spirit of his work as to free it from all unnaturalness. While often he seems guided solely by his own inspiration, too frequently the desire to impress leads to the employment of the artificial style already alluded to.

Further : A critic of to-day would not admit that in his plays based on slender plots Montalván always makes reparation by the excellence of his writing. It is true that often he shows cleverness in utilizing to the fullest the scanty material at hand,

1. Schaeffer — vol. I, p. 7 — gives a description of this.

2. The following very brief examples may be cited : — " Esta es concha de una perla que adoro ", used by a gallant in reference to his *inamorata's* dwelling ; and " un arroyo de carbon, un mar de tinta ", describing an army of Ethiopians.

3. *Comedias*, vol. I, edition of 1638, *Prólogo Largo*, fol. 2 b : — " y es lo bueno, que los propios que vituperan esta confusa gerigonça, son los que mas usan della, sin conocer que cometen el delito que acusan y predican en lo mismo que pecan. Dios, por quien es, les alumbre el entendimiento para que mueran con su lengua, ... "

but the result he attains would invariably be of a much higher order did he not force these plays to the standard length set by him — thirty-two pages[1]. For the sake of such uniformity many tedious and irrelevant verses are inserted, the *gracioso* being called on for his share.

Finally : The assertion that our author avoided introducing the incongruous could scarcely have been made by Pellicer, had he read, for example, the *comedias Olympa y Vireno* and *Los Amantes de Teruel*, the *gracioso* rôles of which are singularly out of place.

There remains to be mentioned one more shortcoming which is not suggested by Pellicer's criticism. Montalván of course took Lope de Vega for his chief model[2], but, unfortunately, instead of striving to become familiar with and to adopt those principles by which the latter won such signal success on the stage, he tried to rival him in productiveness[3]. As Lope " was the only one who could be both polygraph and true poet at the same time ", it was inevitable that Montalván should fail in his attempt and impair the quality of his work. In his eargerness to attain speed,

1. A few of his plays, however, fall short of this length.

2. How successfully he imitated him at times, is proven by the fact that the unscrupulous were able to attribute some of his plays to Lope, in order to deprive Montalván of the credit of having written them. (See p. 12).

3. Montalván himself recounts how signally he failed on one occasion. In the *Fama Póstuma*, fol. 13, he states that one year near the three carnival days before Shrovetide, when the *Teatro de la Cruz* at Madrid had to be closed on account of a lack of plays, Lope and he joined to write one immediately. They set to work on *La tercera Orden de San Francisco,* and at the end of two days Lope had completed the first act and Montalván the second. The third act they divided equally between them ; and our author, determined that if he could not rival his coadjutor in skill, he would endeavor to do so in celerity, rose next day at 2 A. M. to begin his part. When he had finished, at eleven o'clock, he sought Lope, and finding him in his garden, asked him how he had progressed. To his amazement, Lope replied " I began to write at five o'clock, and completed the act an hour ago. "

too often he writes superficially and cursorily, without fixing his mind upon what constitutes artistic perfection. He then begrudges the time to weld together perfectly the different scenes of a drama, with the result that while individually they may make a strong appeal, collectively they lack a proper sense of harmony and unity. It would have enhanced his reputation greatly had he written but half the plays he did, and before their publication leisurely viewed the union of the component parts in their proper perspective.

The fact that of the thirty *Comedias Heroicas* hereafter analyzed at least seventeen appear not original in source [1], proves Montalván to have been an adapter rather than a creator. And in this *rôle* he is deserving of great praise, for he keenly appreciates the value of a popular story, and shows rare discrimination in selecting from history those events which make for dramatic situations. Of course, the fear of committing anachronisms does not trammel him in combining the incidents chosen.

Equally worthy of praise is he for his very clever delineation of women. Granted that Lope's types — living beings, compared with those of Calderón — afforded him most excellent models, still the knowledge Montalván had of the complex feminine character was such as to be gained only by the closest observation and study. In this penetration he is second only to the unmatched Ovid.

That he was an admirer of the poet of Sulmo, several more or less striking reminiscences in the plays seem to indicate. For example, a passage thoroughly Ovidian is that in *No hay Vida como la Honra,* — Act II. —, in which Estela endeavors to persuade Fernando to transfer his love to her from Leonor, that the latter may be left free to marry Carlos. Estela speaks as follows :

1. Of the eleven *Comedias de Capa y Espada* nine seem to be original. The religious dramas are, of necessity, derivatives.

" Well you can forget Leonor
In picturing imperfections ;
For when defects love comes to see,
Already it is weakening.
So, if you would learn to like me,
Just fancy, as you go your way,
That I am earth's greatest beauty.
Regard, praise, overrate, admire,
Although love in you is yet cold,
The fairness of my countenance [1]. "

It is easy to imagine that Ovid might have penned these verses, and indeed the first four express a thought which is discussed in detail in his unsavory *Remedia Amoris* [2].

Another Latin writer who seems to have appealed to Montalván is Juvenal, for often the former's work teems with the epigrammatic, biting and merciless sarcasm of that flayer of men and things. So vividly does a passage in *Amor, Privanza y Castigo* — Act II. — recall lines 100 and 101 of the Third *Satire*, that apparently we have a direct imitation. In speaking of Sejanus as a flatterer, Drusus says : —

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1. [Puedes olvidarte de Leonor en
Imaginando
Imperfecciones ; que cuando
Llega á pensar el amor
Fealdades, ya está vecino
A no ser amor ; y así,
Por agradarte de mí,
Puedes tambien de camino
Pensar que soy la mujer
Mas bella del mundo ; mira,
Alaba, encarece, admira,
Aunque sea sin querer,
La hermosura de mi boca ;
. . . . . .

2. Ll. 315-340.

" If you laugh, he laughs also,
E'en though he may not wish to.
If you weep, just so does he,
For t'would seem that he holds
The emotions in his hands [1]. "

Without referring to any special person, Juvenal declares : —

" If you laugh, with a greater one he's shaken,
He weeps, — without grief —, when he sees a friend's tears [2].

Perhaps another reminiscence of Juvenal, in thought, however, more than words, is found in Act I. of *La Doncella de Labor*. Here, Monzón upholds the advantages of dying suddenly and intestate, by picturing an expiring man who — his will made — is surrounded by his prospective heirs, all vexed at the slow approach of death. Replete with sarcasm, these lines might well have been suggested by a passage in the First *Satire* [3], where Juvenal alludes to the anger of the deceased's friends on receiving nothing .[4]

Montalván's system of versification is fully explained by Pellicer [5]. He states that in the tragic style our author made use of *octavas*, *canciones*, *silvas*, and *romances* [6], instead of the usual tercets, which had first been adapted to funereal writings by

1. " Si se rie, se rie, aunque no quiera ;
si llora, tambien llora, que parece
que tiene las passiones en las manos. "
2. " Rides, majore cachinno
Concutitur ; flet, si lacrimas conspexit amici,
Nec dolet. "
3. Ll. 145 & 146.
4. " It nova, nec tristis, per cunctas fabula coenas,
Ducitur iratis plaudendum funus amicis. "
5. *Lágrimas Panegíricas*, f. 148.
6. Definitions of these measures are given by Rengifo on pages 91, 108, 58, and 59 respectively.

Garcilaso. In the lyric style he employed *décimas*, *endechas*, *liras*, *quebrados*, *glosas*, and sonnets[1]; adding, sometimes, the *romance*, a metre suited to all styles. In the heroic style he used *octavas*, *canciones*, *silvas*, and *romances*; excluding from his plays the *esdrúxulos*[2] on account of their harshness, but not the *coplas de arte mayor*[3]. *Redondillas* and *quintillas*[4] he employed only in the narrative part in which the plot is developed.

These principles are not original with Montalván, however, having already been set forth by Lope in his *Arte nuevo de hacer Comedias*, 1609.

To form a just estimate of Montalván's achievements as a playwright, one must view his work in the atmosphere of the dawning seventeenth century. He wrote solely to please the public, and therefore was obliged to allow himself to be guided by its taste, however much he might have preferred to follow his own inclinations. In a measure, then, not he but the time in which he lived must be held responsible for what may now appear defects. Although his religious pieces are failures, his other plays met with great success, and one cannot refrain from thinking that perhaps he would have risen above the rank of a second rate dramatist, had quality rather than quantity been his goal. In the eyes of his admirers, however, his shortcomings were insignificant, and he was regarded as the first born of Lope's genius[5].

1. See Benglio, pp. 57, 67 ff., 89, 17, 72, and 95 respectively.
2. See *op. cit.*, p. 20.
3. *Op. cit.*, p. 82.
4. *Op. cit.*, p. 32 ff.
5. See, for example, the words of Joseph de Valdivielso, in the *Censura Panegírica* of the *Fama Póstuma*: — "... el Doctor Juan Pérez de Montalvan, Primogenito del Ingenio de Lope de Vega, ... respiracion de su aliento, ..."

SECTION II

ANALYSES

A. — Comedias Heroicas [1].

A lo hecho no hay Remedio, y Príncipe de los Montes.

(What's done cant' be undone, and the Mountain Prince).

Act I.

Aurora, Princess of Albania, has been banished from Court by her father at the instigation of her jealous step-mother, the Queen Florinda. For two years she and her faithful friend Clavela have been confined in an isolated castle, and permitted to see no one but their attendants. The protestations of the people against such unjust treatment have availed nothing, and the unfortunate girls have been deserted by even their most intimate friends, who are fearful of incurring the King's enmity. Among these friends is Ricardo, Clavela's former lover, with whom she has recently quarreled.

One night, Clavela, in disguise, eluded the guards, and together with a peasant girl, Gila, set out for a walk. They had not gone far when a wolf confronted them, and terrified they

1. The essential differences between these plays and the *Comedias de Capa y Espada,* is that the former bring on the stage personages in a higher rank of life, such as kings and princes ; and generally have, or pretend to have, an historical foundation. The are often based on intrigue, like the *Comedias de Capa y Espada.* (See Ticknor, *Lit.,* vol. II, p. 218).

cried for help. Their screams were answered by a man so repulsive looking that he frightened them almost as much as did the wild-beast. Clad in a tiger skin, in one hand he held a knife, in the other a sapling which served as a staff. His hair, unkempt and matted, was of length sufficient to cover his neck and shoulders. On his approach the wolf slunk away, and Clavela and her companion were about to flee as well, when the stranger indicated by signs that he would not harm them. Clavela, reassured, then drew near him, and entering into conversation was at once impressed by the disparity between his culture and wretched garb. So interested did she become in the unknown, that subsequently she often visited him, and at last enamored, endeavored to induce him to disclose his identity. Her efforts were in vain, however, for he would reveal only that his name was Segismundo and he had lived for some time in the forest.

After much hesitation Clavela finally decides to inform Aurora of what has taken place, and so curious does the Princess become, that in the disguise of a peasant she accompanies Clavela on her next trip to the woods. No sooner have Segismundo and Aurora beheld one another than they are infatuated, and his loving gaze so embarrasses her, that although she strives to converse with him the attempt ends in failure. Aurora's efforts to ascertain who her new acquaintance is meet with no better success than did Clavela's, but at his urgent request she promises to rejoin him the following day. The visitors then take their departure, with Segismundo and Aurora possessed by a like thought : that if the other were only of royal blood, their love might be sealed by marriage.

Act II.

After some time, Aurora is apprised that her father has relented toward her, and proposes bringing her back to Court. This

news fills her with consternation, for she realizes that she may never again see Segismundo.

On the occasion of one of her meetings with the latter, he told Aurora that he was a brother of the King of Greece, by whom he had been cruelly banished; and he added that if she were only of noble family he might be able, at some future time, to make her his Queen. Impelled by her jealousy of Clavela, and the fear that she is for ever to be separated from Segismundo, Aurora now resolves to disclose to him her identity. Wishing to ascertain whether he is really of royal descent, and which of his two friends he loves, she sends him, by Gila, two suits of clothes purporting to come from Clavela. One of the costumes befits a knight, the other a peasant. She then bids Gila, after revealing her -- Aurora's name and rank, to inform Segismundo that Clavela wishes him to come that night to the castle. Aurora believes that when he answers this summons, she can infer his station from his choice of attire.

In order that she may meet with no rivalry from Clavela in her amour with Segismundo, Aurora resolves to endeavor to effect a reconciliation between her and Ricardo. Accordingly, on Ricardo's next visit to Clavela she orders each to give his version of their quarrel, and when they have done so, she bids them embrace and renew their old relations. The peacemaker's efforts are in vain, however, for Clavela insists that she will not abandon Segismundo for Ricardo. Aurora then appoints the rejected lover one of her gardeners, that he may remain at the castle and press his suit; but she expressly forbids him to enter the garden at night, under the pretext that at that time and place her father is wont to confer with her secretly. She brings the interview to a close by warning Clavela against ever mentioning Segismundo's name, under penalty of being confined in a convent for the remainder of her life.

Gila delivers to Segismundo the message given her by Aurora, and he regrets that it should have come from Clavela instead of

Aurora. Still he makes the best of his disappointment, and attiring himself in the knight's suit, that evening repairs to the garden. When Aurora calls from a latticed window, he naturally mistakes her for Clavela, who ostensibly sent for him. Knowing that Clavela is of noble family, Segismundo feigns that he has sprung from plebeian stock, in the hope that the supposed Clavela will abandon him and thereby leave him free to woo Aurora. Further to mislead her, he asserts that only with the object of diverting Aurora did he tell her that he was of royal birth. Fearful, however, lest the real aim of these statements be too obvious, reassuringly he adds that Aurora cannot compare with her, whom he loves far more. When the Princess speaks, her trembling voice betrays her despair and confusion, but Segismundo quite deceived, only congratulates himself that he is so effectively misleading Clavela.

Disregarding the strict prohibition of Aurora, Ricardo now enters the garden, and on hearing his footsteps she fears that it is her father. Begging Segismundo to withdraw before he be discovered, she adds that perhaps the intruder is a visitor to the Princess, and then closes the window. The jealousy of Segismundo is now aroused, and he determines to learn the identity of the new-comer. Through the darkness Ricardo descries the form of Segismundo, and assuming him to be the King, come to see Aurora, he tries to retreat. Segismundo, however, remembering what Aurora has just told him, pursues Ricardo; whereupon the latter imagines his molester is some rival for Clavela, and drawing his sword attacks him. The commotion being heard by Clavela, she cries for help, and Aurora appears with attendants and lights. The Princess orders the combattants to give their names, and asks Segismundo with whom he has been holding a tryst. He replies: "With Clavela", and although Aurora insists that he is mistaken, yet she becomes so suspicious that the pair have actually been speaking together, that furious she sends Clavela to her room. Wondering who his assailant was, Ricardo is

next dismissed, and Aurora then causes Segismundo to hand over his sword and be imprisoned.

Act III.

Notwithstanding the resentment that, through his deceitful declarations, Segismundo aroused in Aurora during their interview in the garden, her love at last triumphs and conducts her to his dungeon. After informing him that he is released, and must leave the castle immediately under pain of death, she presents him with a horse and two thousand crowns. Concluding, she declares that the falsity of his previous assertions regarding his nobility has been proved by those statements he made in the garden. In the name of a lover and a King, Segismundo now thanks Aurora for her kindness, and passionately maintains that his love for her is sincere, and that he really is of royal blood. Disconcerted that Aurora should have learned what he told the supposed Clavela, he is about to offer an explanation when she abruptly retires, leaving him to imagine that for vanity's sake Clavela has betrayed what she has heard.

The King now visits the castle, and informs his daughter that she is betrothed to Segismundo, King of Greece, who has come in person to ask her hand. Aurora is overjoyed, but her happiness turns to consternation when she beholds, about to embrace her, one whom she has never seen. Heedless of the stranger's protestations that he is her *fiancé*, she shrinks from him, and cannot understand why he should have the same name as her lover. At this moment, the other Segismundo appears and declares that he is the rightful King, while his brother, here present, is but the Prince. The latter denounces the new-comer as an impostor, and great confusion ensues. Finally, Aurora's father grants our Segismundo permission to speak, and he relates that, according to a custom long prevalent in Greece, the prospective heir to the throne always bore the name Segismundo. In the present case,

peculiar circumstances attending the birth of the two brothers made it impossible to determine which was the elder, consequently the same name was given to both. When they reached maturity, the senate decreed that our Segismundo should become King, whereat his brother not only usurped the throne, but won over his fiancée. To save his life, the rightful ruler was compelled to flee to the mountains.

Aurora now discloses how, that night, she impersonated Clavela, and informs Segismundo that his opponent was Ricardo. Giving the former her hand, the Princess confesses her love, while Clavela finds a husband in Ricardo.

Los Amantes de Teruel.

(The Lovers of Teruel).

Act I.

Don Diego and Doña Isabel, of Teruel, have for some time loved one another. Don Fernando is also enamored of Isabel, and her cousin, Elena, of Diego. That Diego may be left free for her, Elena determines to encourage Fernando in his passion for Isabel, hoping that eventually she will transfer her affection from Diego to him. To induce Fernando to believe that Isabel really regards him with favor, the schemer sends him in the latter's name billets-doux and love tokens, thereby furthering her stratagem.

Spurred on by Elena, Fernando is most hopeful, and one night causes music to play beneath his adored one's window. Diego and Elena happen to be with Isabel, and he assumes that the serenade is given by some rival of his. In spite of the fact that the gallant cries « Isabel », the latter assures Diego that the music is intended for Elena, and to convince him of this gives orders that the unknown be admitted. Fernando now appears, and

upon being rebuked by Isabel for his effrontery, replies that the favors he has received from her have led him to assume that such an attention would be welcome. Promising to visit her again the next day, he then takes his departure. Diego flies into a passion, and after bitterly upbraiding Isabel is about to rush off, when she locks the door and begs to be heard. After declaring that she has always been faithful to him and has never written or spoken to her visitor, she adds that if he is still unconvinced, let him refer the matter to her father, Don Pedro. She then bursts into tears, and Diego, full of compassion, states that he will adopt her suggestion.

Elena realizes that the success of her intrigue depends upon her seeing Pedro before Diego can do so. Accordingly, she loses no time in seeking an interview with him, and asserts that Fernando is paying court to Isabel, and that this may excite Diego's jealousy. To avoid a possible quarrel between the rivals, he should compel Isabel to marry one of them immediately. Pedro thanks Elena for her interest, and says that without consulting Isabel he will choose Fernando, since he is rich and Diego poor. On this, Elena retires.

Fernando now enters, and briefly acquaints Pedro with his love for Isabel and desire to marry her. Hardly has he concluded when Diego appears, bent on the same mission. At great length and with much rhetoric, the new-comer pleads his cause, and throwing himself at Pedro's feet, threatens to take his own life if his demand is rejected. Pedro answers that he will reserve his decision, for at present Diego is not sufficiently wealthy to be considered ; whereupon the latter requests that he be granted three years in which to make his fortune. To this Pedro agrees, and extends the time to three years and three days. Diego then declares that it is his intention to join the expedition of King Carlos, who is about to leave in search of Soliman.

Act II.

Although the three years and three days granted to Diego have almost elapsed, yet he has not met with longed-for good fortune.

While in a raging storm the army is disembarking on the African coast, the skiff conveying King Carlos from his ship to the shore is upset. As soon as Diego sees the accident, he plunges into the surf and rescues the King, but wins no reward beyond thanks and the promise of being kept in mind in the future. This is a great disappointment to the soldier, for he had expected to receive a more substantial tribute of the King's gratitude.

For two years Diego has had no reply to the many letters he has sent Isabel through Elena, which has caused him ever increasing anxiety. Isabel, on her part, is worried that during the same time she has received no word from Diego. That such should be the case is due solely to Elena, who by intercepting the lover's letters hopes to lead Isabel to believe that Diego is dead; and Diego, that Isabel has married Fernando. Notwithstanding Elena's ruse, however, Isabel feels certain that her fiancé will return before the expiration of the given time, and her steadfastness at last makes the schemer desperate. She determines to crush Isabel's hopes once for all, and with this aim causes to appear before the latter a friend of Fernando, in the disguise of a soldier. When the stranger asserts that he bears a letter for the father of Diego, and asks where he can find him, Isabel naturally inquires after her lover, and is told that he is dead. On hearing this she falls in a swoon, and Elena is delighted at the outcome of her stratagem.

Meantime, Diego leads an attack on the city of Tunis, but, as before, his bravery passes unrecognized, and overcome with despair he commands his servant to kill him. The domestic of

course refuses to obey, and while the pair are wrangling and disputing, King Carlos approaches, and asks what the trouble is. Hereupon, Diego relates the story of his life, and declares that his sole object in joining the expedition was to make himself sufficiently rich to gain the hand of Isabel. Since in this he has failed, and the time allotted him has almost expired, he no longer wishes to live. In conclusion, he implores Carlos for aid; to which the latter replies that his complaint is just, and bestows upon him the captaincy of his company, four thousand ducats from the King's share of the booty, and an annual income of three thousand from the revenues of Teruel. Further, he gives him permission to depart for home at once.

Act III.

The time limit set for Diego's return has now passed, and Pedro and Elena are anxious to have the marriage between Fernando and Isabel consummated. Although the latter is heart-broken and full of misgivings, she finally yields to the threats and coaxing of her father, and after she has reluctantly consented to become Fernando's wife, the ceremony at once takes place.

Meanwhile, Diego has landed on the Spanish coast, and is journeying with all possible speed toward Teruel. He reaches there just as the town clock is striking ten, two hours after the expiration of the time allotted. Filled with apprehension, he hastens in the direction of Isabel's home, and endeavors to persuade himself that he may not yet be too late. When near the house he meets his loved one's servant, and from the volley of exhortations to the saints with which she greets him, and her extreme agitation, he fears that the worst has happened. After expressing her surprise at the return of one supposed to be dead, she reveals to Diego the sad truth regarding her mistress. He is deeply moved, and on declaring that he must see her, the faithful servant hastens to forewarn Isabel, fearing that if

Diego present himself unannounced the shock may kill her.

When Diego enters Isabel's apartment, an affecting scene takes place, and, at last, in his despair the wretched lover wildly proposes a dozen ways to nullify what has been done. Overcome with grief, Isabel replies that there is no remedy, and fearful of the result should Fernando appear, begs him to depart. This he refuses to do, whereat the realization that his life depends on his immediate compliance, leads her to assert that she detests him. To her horror Diego falls lifeless to the floor, as Fernando enters. Suspecting infidelity, the infuriated husband is about to draw his dagger, when Isabel informs him that his intended victim is already dead. Fernando then demands an account of what has taken place, and after Isabel has given it, she expresses the wish that she might join her lover. In a passion Fernando retires, and Isabel, grasping the hand of her departed fiancé and swearing that she will be his bride in death, falls senseless upon his body. When Fernando returns soon after and finds Isabel still with the dead, furious he threatens to take her life, and is shocked on discovering that she, too, is a corpse.

Amor, Lealtad y Amistad.

(Love, Loyalty, and Friendship).

Act I.

Lisardo, a member of the Court of Scotland, having for some time observed the dejection of his friend Iacinto, asks him the cause of it.

Iacinto replies that three years previous he came to Scotland as ambassador to the French King, Felipe, whose daughter Clorinarda at that time became the wife of the Scottish King, Filiberto. Some time before leaving France, and while still quite young, he had fallen in love with Laura, one of the Queen's

attendants, and was about to ask permission of the King to marry her, when Lisardo arrived at the Court from Scotland. The object of his visit was to arrange terms of peace between the two countries, and to betroth his King to the Princess Clorinarda. His mission was successful, and Clorinarda soon departed for Scotland, accompanied by Laura and Iacinto. Arrived there, the lovers continued their attachment, and often congratulated themselves that a kind fate had permitted them to remain together. After a time, however, Iacinto realized that Laura's affection was being transformed into indifference, and soon this feeling passed into disdain and then into abhorrence. He felt certain that some rival had taken possession of her heart, but thus far he has not been able to discover his identity.

When Iacinto has finished his narrative, he begs Lisardo to use his influence with Laura, in an endeavor to persuade her to restore him to her good graces. Such an appeal greatly perturbs Lisardo, for it is he himself who has unknowingly won Laura's love from Iacinto. He sees that his obligations as a lover and as a friend are at variance, but finally solves the dilemma by determining to be true to Iacinto and promising to comply with his request.

Shortly after this, the King confesses to Lisardo that he has long been madly enamored of Laura, and after pledging him to secrecy asks his assistance. He unfolds a plan, in acccordance with which Lisardo is to embrace every opportunity of speaking to Laura on the royal behalf; and whenever his Majesty holds an assignation with her by night, he is to impersonate Lisardo.

The latter is now in a more embarrassing position than before, since he is between three fires, but as the King's desire must be gratified, he answers that he will do whatever he can.

Lisardo, mindful of his promise to the King, informs Laura that he — Lisardo — will visit her at midnight, but so nervous and ill at ease does he appear that Laura observes it, and asks what the matter is. Lisardo excuses his confusion by replying

that the King is at present a hidden listener, — which is really the case —, and this so dismays Laura that she hurries away. In her embarrassment, however, she makes a misstep and is about to fall, when Iacinto catches her in his arms. So utterly disconcerted is she that inadvertently she exclaims: "I am yours"; whereupon Iacinto, delighted, resolves to seek an interview with her.

Act II.

It is nearly midnight, and Laura is momentarily expecting Lisardo. The Queen, who for some time has entertained suspicions regarding her husband's fidelity, is so restless that she cannot sleep, and rising joins Laura and tells her of her fears. The latter — quite unaware that she is the indirect cause of the Queen's anxiety — endeavors to reassure her, and declares that the King's affection is too strong for him to be untrue. The Queen then withdraws.

Two courtiers, Iulio and Alexandro, have long been jealous of Lisardo's attentions to Laura, and decide to kill him while he is visiting her by night. Choosing the present one for their dastardly crime, they approach Laura's balcony, and lie in wait for their victim. Ginés, the lattter's servant, who is searching for his master, espies Iulio, and assuming him to be Lisardo hands him a letter from Laura, and declares that she is infatuated with him, and will meet him at midnight. Iulio replies that he will keep his engagement, and is more than ever determined to put an end to his rival. At this moment Iacinto, hoping to catch a glimpse of Laura, draws near the balcony, and when she hears his footsteps, she supposes him to be Lisardo. Calling to him to stand below, she addresses him in most endearing terms, and as she does not discover her mistake, Iacinto resolves not to make known his identity.

The King, who disguised as Lisardo has come to call upon Laura in accordance with his plan, conjectures that the barely dis-

cernible figure of Iacinto is that of Lisardo, and is convinced that his surmise is correct on hearing Laura address him by that name. He decides not to reveal his presence, however, and at this juncture Lisardo himself appears, accompanied by Ginés. As soon as the latter sees the muffled figure of Iacinto he recognizes him, and informs his master of his almost certain suspicions. But Lisardo imagines Iacinto to be the King, and while he and Ginés are discussing the matter Laura takes leave of the mysterious one, bidding him rejoin her in the garden the next morning. Lisardo becomes furious at this, and retires in high dudgeon. Laura closes the window, and Iacinto is about to withdraw, when Iulio and Alexandro come forth from their ambush. When the King espies the pair, he supposes that Lisardo and Ginés have returned, and Iacinto, who in concealment is now awaiting the chance to take vengance upon the former, entertains the same opinion. On seeing the King the bravoes naturally assume him to be Lisardo, their hated rival, and drawing their swords they attack him. His Majesty valiantly defends himself, and cries : " Treason ", identifying the assailants as traitors, who have seized upon such a favorable opportunity to assassinate him. Iacinto rushes forth from his hiding-place, and endeavors to kill the pair, or at least to capture them. In both he is unsuccessful, however, and they make good their escape.

When the King asks his rescuer whether he recognized the would-be murderers, jealousy impels him to reply that he is certain they were Lisardo and Ginés ; and he adds that as the former is aware he has a royal rival, he would naturally harbor enmity towards him. The King, much surprised that Iacinto knows of his ruler's infatuation for Laura, inquires how he heard of it, and is told : " Through Lisardo ". He then thanks Iacinto for his loyal defense, and they take their departure. Lisardo, who is searching for the King, now appears, and the Queen having come out upon the balcony espies him, and asks whether he is her loved one. Mistaking the Queen for

Laura, and faithful to the pledge he gave the King, Lisardo reveals his identity, and after urging the supposed Laura to grant her heart to the King, states that since she has a royal lover he himself must abandon her.

Act III.

Now that the Queen is apprised that all her anxiety regarding her husband has been occasioned by Laura, she berates the latter soundly and threatens to expose her. After Laura has denied the truth of the Queen's accusations, and has declared that she still loves Lisardo, she reveals how the latter has been forced by the King to act as his agent in his amour with her. At this disclosure the Queen is greatly surprised, and she apologizes for having made such unjust allegations.

Hardly has her Majesty withdrawn when Iacinto appears, and after telling Laura how she mistook him for Lisardo the previous night, he reproaches her bitterly for her infidelity. She is unmoved, however, and on her coolly informing him that she loves Lisardo and has never cared one whit for him, he retires in a furious passion.

Lisardo relates, at great length, to Laura the story of his life, and declares that his existence is now made wretched through the constant importunities of the King and Iacinto for assistance in their respective love intrigues. And worst of all, Iacinto, conjecturing that his — Lisardo's — attentions are actuated solely by a desire to win Laura for himself, has believed him false and called him a traitor. Laura listens in rather a disinterested way, and when Lisardo has concluded, she informs him that it was the Queen, and not she, to whom he confided his woes the night before, and declares that he need harbor no jealousy toward either of her other suitors, for she loves him alone. Iacinto, who is playing the eavesdropper in order to ascertain whether Lisardo has been soliciting Laura, is delighted to find

his suspicions unfounded, and repents of having so unjustly accused his friend.

The King learns from the Constable that his would-be assassins have been arrested, and are not Lisardo and Ginés, as Iacinto had asserted, but Iulio and Alexandro. Further, that they made a complete confession of their plan to murder their rival, Lisardo, and had attacked the King in mistake for him.

That his wife may have no further occasion to foster jealousy toward him, the King determines to force Laura to marry immediately. Accordingly he summons her before him, and on his abruptly acquainting her with his intention, she becomes greatly disconcerted. Fearfully she asks who her chosen husband is, whereupon the King, wishing to discover which of her two suitors she loves, replies: "Iacinto". "Death rather than marry the latter", affirms Laura; on which the King declares that knowing her love for Lisardo he will choose him as her husband. He adds that it grieves him that Lisardo should have been so unfaithful as to betray to the Queen her husband's infatuation for Laura. Hereupon the Queen, who is present, corrects this erroneous idea by explaining how Lisardo mistook her for Laura, and thereby unwittingly disclosed the secret. Iacinto confirms her statement regarding Lisardo's loyalty, and confesses that jealousy led him to misinform the King as to the identity of the latter's assailants.

Lisardo now rushes in, and is about to stab himself when the dagger is struck from his hand by Ginés. The desperate man exclaims that he is wearied of a life so full of trials, and prefers to end it rather than be a rival of the King. Promising to serve as best man at his wedding, the King then presents him with the hand of Laura and the Marquisate of four large cities. Finally, the Constable makes known that Lisardo is his son, who was born to him in his youth by a noble Spanish lady. When Lisardo hears this he is overjoyed, and declares that after having

suffered such worriment and anxiety, he now regards his happiness as complete.

La Centinela del Honor.

(The Sentinel of Honor).

Act I.

Fearing lest Enrique, their King, may die without leaving a successor, all the Irish are demanding that he marry, and yet, strange as it may seem, he flatly refuses to do so. The real reason for this lies not in the fact that he is opposed to marrying, but that for some time he has been secretly enamored of one Teosinda, and wishes to make her his Queen. He is quite unaware, however, that Teosinda is the wife of Marco Antonio, who married her in secret; and he is equally ignorant of the unenviable position in which he placed his courtier, when he requested him to be his intermediary. Through him his Majesty has learned that Teosinda does not wish to marry, whereupon the ruler suspects his go-between of being in love with her, and of falsifying her messages. With the object, then, of ascertaining if such is not the case, Enrique enlists the aid of the Marquis, and asks him to deliver to Teosinda a gift and a letter. If her reply shows that she really loves the King, the treachery of Marco Antonio will be proved, and he will be put to death. Since the Marquis, too, is enamored of Teosinda, the discovery that he has a rival in the King fills him with dismay, but his only course is to comply with the royal will.

When the Marquis reaches Teosinda's, he is confronted by her cousin, Leonisa, who lives with her, and who was once the object of his affections. Of course he is no little confused, and upon Leonisa inquiring what the matter is, he replies that he is suffering cruel torments, the nature of which he dare not

explain. A little coaxing, however, induces him to think better of his resolve, and when he has finished the story of his sorrow, Leonisa offers to aid him in his suit with her cousin. The Marquis is overjoyed, and after Leonisa has confessed her love for the King, he promises to requite her kindness in any way that may be in his power. Wishing to lose no time in furthering her designs upon Enrique, Leonisa asks the Marquis to give her the letter intended for Teosinda, and bids him report to the King that Teosinda received it and wishes to speak with him. At the assignation she will impersonate her cousin, and receive whatever token may be intended for her. The Marquis then takes his departure, leaving Leonisa well satisfied with the cleverness of her deception, for no one knows better than she that Teosinda is already married.

As soon as her visitor has withdrawn, Leonisa breaks open the letter, and is busily engaged in perusing it when Teosinda unexpectedly enters the room. Realizing the uselessness of attempting to conceal the letter, since Teosinda must have already espied it, Leonisa pretends that it is for her, whom the King now regards as his *inamorata*. Teosinda can scarce believe this good news, and when, at her request, Leonisa hands her the epistle, she reads it with the greatest delight. Never does she suspect the deception, for her name does not appear in the letter, having been placed only upon the envelope. At this juncture Marco Antonio appears, and his wife hastens to tell him of the change in the King, and shows him the letter. But he is not so easily tricked by Leonisa's stratagem, for he declares that he knows that the King still loves Teosinda, since he has just asked him to deliver a gift to her. Strongly suspecting that his wife is in love with Enrique, his jealousy is all aroused, and under the pretext that he wishes to answer the letter he obtains possession of it. He then asks to be left alone, and when he has finished reading the communication, he feels confident that his suspicions are well founded.

Meantime, the Marquis has reached the palace, and at the King's request to tell of his meeting with Teosinda, gives a wholly false account of what has transpired. The King is delighted with a report of his *inamorata* so radically different from those furnished by Marco Antonio, and declares that since the latter's treachery is proved, the Marquis will henceforth be his confidant. Upon the appearance of Marco Antonio, the King asks him what success he had with Teosinda, to which he replies: " She is of marble ; there never was a disposition more intractable ".

When his Majesty asserts that such is not the case and abruptly retires, the courtier is furious, and determines to take instant vengance upon his supposedly unfaithful wife. Hurrying home, he seizes a sword and buckler, and is about to leave the house when, in the darkness, he is intercepted by his father, the Duke. The latter, who knows nothing of his marriage, is surprised to see him thus accoutered, and demands to know the reason for it. At first Marco Antonio shows no disposition to comply with the request, but finally his father induces him to make a complete confession. While the Duke by no means approves of his son's actions, he pardons him, and impresses upon him the necessity of ever suspecting Teosinda, since all women are deceitful. As soon as the youthful husband has departed, the Duke determines to follow, and assist him in any way that he may be able.

Act II.

Scarcely has Marco Antonio arrived before the house of Teosinda, when the King, accompanied by the Marquis and Count, also appears. Not long after, the Duke stealthily approaches through the darkness, and espying the others, resolves to conceal himself and await developments. Almost immediately Leonisa comes out upon the balcony, and a moment later both Marco Antonio and the Duke — each quite unaware of the

other's presence — identify one of the trio below as the King. Impersonating Teosinda, Leonisa expresses regret at having so long refused to grant Enrique her love, and confesses her desire to marry him. Delighted, the King promises to become her husband, while Marco Antonio, equally deceived with him, is wild with rage, and more eager than ever to put his wife to death. The Duke, however, mistrusts the apparent identity of the person on the balcony, for believing that his son is in the house, he naturally cannot understand how Teosinda should be speaking to the King. As soon as Enrique and his companions have departed, he determines to learn the identity of the figure remaining, and accordingly asks Marco Antonio who he is. The latter replies : " A gentleman ; and I must be left alone here. "

One word leading to another, very soon swords are drawn, but, fortunately, after a few parries the two recognize each other, and the son then tells of his intention to kill Teosinda. The Duke regards such an extreme action as unwarranted by the present evidence, and expresses his belief that it was certainly not Teosinda who appeared upon the balcony.

Further discussion of the matter is made impossible by the appearance of the Marquis and the Count, and father and son retire to a spot where they can play eavesdropper without the likelihood of detection. Teosinda is the subject of the newcomers's conversation, and the pair in hiding soon hear the Marquis affirm that she will be his, even though the King is enamored of her. Marco Antonio can no longer restrain his anger, and rushing forth he brands the two courtiers as traitors, and orders them to leave at once. This they refuse to do, whereupon the Duke and he attack them, and force them to flee, the Count being pricked in the hand. Though they are by no means sure of the identity of their aggressors, the Marquis suspects one to have been Marco Antonio, and convinces the Count of the necessity of their seeing the King before he can do so. To shield themselves, they will relate that as they were passing Teosinda's house

on their way home from the palace, they saw two masked men standing by the door. They asked them their names, and because they received no reply, they courageously attacked them. In defending himself, one of the strangers let fall the hood from about his head, and his identity was revealed — he was Marco Antonio.

When the schemers rehearse this fictitious story to the King, he praises their loyalty, and now convinced that Marco Antonio is his rival for the hand of Teosinda, he declares that he must die. On the morrow he will give a hunting party, at which he will ask the traitor to be present, and the Marquis and Count are to decoy him into a lonely spot and murder him. Although delighted with this plan, for the sake of appearances the pair at first venture a feeble remonstrance, whereupon Enrique swears that if they are cowards he will do the deed himself. They then express their perfect willingness to comply with the royal desire, and scarcely have they done so when their intended victim enters. Bidding the others withdraw, the King gives the supposed traitor a most cordial welcome, and asserts that since Teosinda has now granted him — the King — her love, he proposes to enjoy her that night. As Marco Antonio has always been most faithful, he will accompany him, and on the day following will also join him in a hunting expedition. The wretched husband is of course horrorstruck, and although he is constrained to acquiesce he shows such marked agitation, that the King considers it a mute confession of his treachery.

His interview with Enrique proves to Marco Antonio the utter absurdity of his having followed the Duke's counsel regarding Teosinda. He is angered with himself that he did not kill her when he intended, for how can there be the slightest doubt of her guilt. Had he only followed his own wishes, instead of his father's, he would not now have to witness his own dishonor. Filled with such bitter reflections, he meets the Duke, and, eager to vent his feelings, upbraids him for having given such advice.

But the Duke does not lose his temper, and after having heard the story of his son's distress, consoles him, and assures him that he himself will defend the house of Teosinda against the King.

Act III.

In accordance with his promise, the Duke takes up his stand before the dwelling of Teosinda, and very soon the King arrives, accompanied by the Marquis, the Count, and Marco Antonio. When Enrique approaches the door sufficiently to espy the muffled figure of a man standing beside it, he bids Marco Antonio go learn his identity. The courtier obeys, but before he can draw near the Duke, the latter demands his name. Agreeably to a preconcerted arrangement, by which he is to answer any challenge of his father by the word " Honor ", Marco Antonio gives this pass word, and the Duke asks him to approach. He replies that he fears to do so on account of the proximity of the King, and, for the same reason, deeming further conversation unwise, returns at once to those awaiting him. They are surprised to be told that the stranger is undoubtedly an insane soldier, who demanded Marco Antonio's name exactly as if he were on guard duty. Who the madman is could not be learned.

The King then requests the Marquis to go forward, but he meets with no better success, and the like is true of the Count. Irritated, Enrique swears that he himself will either gain the desired information or take the madman's life. But notwithstanding that the monarch makes known his identity, he fares little better tan the others, for the unknown gives his name simply as " The Sentinel of Honor ". Enrique is furious, and bidding his companions kill the traitor, a desperate conflict ensues, in which the Duke, all the while retreating, keeps his adversaries at bay. Very soon the combattants are lost to view in the darkness of the night, and while the King is reflecting upon the stranger's bravery, Mulete, the servant of Marco Antonio, comes forth from

the house. Enrique accosts him, and when, a little later, the Marquis and the Count return, they find the pair busily engaged in conversation. Unluckily for Mulete, the Marquis recognizes him and reveals his identity to the King, who orders him put in irons, that the following day they may subject him to a searching cross examination.

Immediately following the withdrawal of the royal party Marco Antonio appears, and, soon after, the Duke. So unceremoniously was Mulete hustled away, that he had no chance to close the street door, which he had left open with the intention of soon reëntering. The moment the Duke and his son see the open door, they rashly conclude that the late encounter between the former and the Marquis and Count, was but a ruse of the King to lure the Duke from his post. With the door unguarded, the King would be free to pass in, and they consider it very probable that he has done so. Filled with anxiety, the Duke declares that he will enter and ascertain whether their suspicions are correct, while Marco Antonio will stand guard, in case the Marquis and Count should return.

For some time Teosinda has feared that should the King discover Marco Antonio's love for her, his life would be endangered, and this dreadful thought continually harasses the unhappy woman. On the night in question she has a dream, in which Enrique kills her husband and she falls dead from grief. Awaking terrified by this awful vision, Teosinda calls for Leonisa, and just as the latter responds the Duke enters the apartment. Teosinda asks her cousin for a light, and while it is being brought the Duke secretes himself behind a door, determined to listen to their conversation. Upon Leonisa's return, Teosinda relates her dream, and in spite of her cousin's consolation bursts into tears. Whatever suspicions the Duke may have entertained regarding his daughter-in-law's fidelity are now beginning to be dispelled, and he decides to make his presence known and assure her that her dream is untrue. But the moment Teosinda

beholds him she imagines that he has come to tell her of Marco Antonio's death, and declaring that she alone is to blame, bids him kill her out of revenge. The Duke replies that his son is still alive, but in grave danger from the King, and then expresses his distrust of the hunting party to which Marco Antonio has been invited. Teosinda begs him accompany her husband on the morrow and protect him, and having promised to do so, the Duke takes his leave. The moment they are alone, Teosinda informs Leonisa that she proposes to aid the Duke in saving her husband's life, and asks her to go with her. Leonisa is delighted, and gladly accepts the invitation, for in this way she hopes to have an opportunity of speaking with the King.

The following day, true to his word, the Duke dogs the hunters as closely as he dares, and as last overhears the Count and Marquis endeavoring to extort a confession from Mulete. Angered on learning nothing of his master's movements the preceding night, the imagine that he is feigning ignorance, and tie him to a tree, with the declaration that they will stab him to death. As soon as the two have departed, the Duke leaves his hiding-place, releases the unfortunate lackey, and engages him in conversation. Imagine their horror, when, shortly after, covered with blood and crying " Treason ", Marco Antonio dashes towards them and falls at their feet. A hurried examination shows a severe, but not fatal wound in the head, and, immediately after, the Duke announces his determination to seek out and punish the assassins. This declaration seems to infuse fresh vigor into Marco Antonio, and he is about to follow the retreating figure of the Duke, when the King suddenly appears. Disappointed to find the object of his hatred still alive, Enrique, to torment him, claims that he has enjoyed Teosinda, and then leaves him. Wild with rage, Marco Antonio bursts forth into an impassioned tirade, which is interrupted by the approach of his wife. Turning upon her, he charges her with infidelity, and notwithstanding her denials, swears that she will pay the penalty by death. Teosinda

assures him that it will be a pleasure to die at his hands, whereupon Marco Antonio seeing the King and Leonisa in the distance, bids her follow him, and withdraws.

Meantime, the Duke, assisted by Mulete, has captured the Marquis and Count, and bringing them before the King, asks permission to kill them. Before Enrique has a chance to reply, all are startled to see Teosinda and her husband standing on a cliff above them. Making known to the King his resolve regarding Teosinda, Marco Antonio assures him of the utter futility of his present threats to rescue her and kill him, since before he can reach them she will be dead. In response to his Majesty's inquiry as to what provokes him to such cruelty, the courtier tells of his love for Teosinda, their secret marriage, and her subsequent unfaithfulness. Explanations by the King and Leonisa now follow, and the latter's ardent desire is gratified when Enrique names her his wife. To the Count and Marquis the Duke grants a pardon, while Marco Antonio and his wife descend to kiss the feet of a King who has been the sole cause of their unhappiness.

Como Padre y como Rey.

(Like Father and like King).

Act I.

Conrad, an old man, who has been for many years Prime Minister, informs Carlos — who is generally accepted as his son — that on account of advanced age and failing health, he has asked the King to be allowed to resign in his son's favor. To his great delight, the King has acceded to the request. This intelligence is most unwelcome to Carlos, for he realizes that the duties of his office will largely deprive him of the companionship of his supposed sister Violante, for whom he has long experienced the warmest affection. Wishing, therefore, to decline the appointment without giving Conrad his real reason for so doing,

he offers several very plausible excuses as to why he should not accept it. Conrad replies that although his objections are, in themselves, just, yet he cannot refuse to serve, especially after the request made to the King has been granted.

Carlos is greatly disappointed at Conrad's answer, and resolves to have an interview with the ruler, whom he never for a moment suspects to be his own father. That Carlos is a natural child the King does not wish revealed till his own death, for having a legitimate son who is heir to Sicily, he does not yet know what he will be able to bequeath to Carlos. Conrad, who has reared the latter from infancy, alone shares the secret. When Carlos comes before the King, he states, at some length, that he is wholly unfitted for the responsible position for which he has been chosen, and concludes by giving thanks for the honor that has been conferred upon him. The King, however, declares that he is well equipped to fill the office creditably, and after giving him some sound advice as to how he should proceed, dismisses him.

Violante, who for some time has been the impassive recipient of the most persistent attentions from the Prince, now receives a call from him. Annoyed by his importunities, she treats him with indifference and begs him withdraw, for in the absence of her father — Conrad — and brother her reputation is endangered. He refuses to comply with her request, and while they are disputing Carlos appears. The Prince shields himself by asserting that he is waiting to confer with Conrad on a matter of business, and then states the nature of it — supposititious, of course — to Carlos. After the latter has assured him that his message will be delivered to Conrad, and an answer sent him at the palace that same day, the Prince takes his departure, greatly piqued by Violante's reception. As soon as he is out of hearing, Violante declares to Carlos that although, of course, she can never become his wife, yet she will always remain faithful to him and will never marry the Prince.

Act II.

That he may be able to judge of his son's ability in his new office, the King secretes himself in the hall where Carlos is giving an audience and receiving various petitions. After the petitioners have been heard, and all present have retired, a servant hands the young man a note from Violante. As he is about to read it, the King makes known his presence, and Carlos hastily, and without being observed, slips the letter into a roll of petitions he is carrying. The King tells him that he has a natural son who has been reared incognito, and adds that he wishes to confer with Carlos as to how best he should inform the people of this, without offending the Prince. He then hands Carlos a paper stating the full details of the case. As the latter stretches forth his hand to receive it, he accidently lets fall the bundle of petitions, which the King, desirous of examining, at once picks up. Carlos becomes greatly embarrassed and confused, and makes several excuses, to the end that the King will hand back the package. All in vain, however, for his Majesty deliberately inspects the papers, one by one. At last he falls upon Violante's letter, and to the utter dismay of Carlos reads it aloud from beginning to end. Therein, she implores Carlos to be hers, and hinting that their fortune looks more propitious, promises to communicate something of interest when she next sees him. The young Minister is thoroughly frightened, while the King believes that Conrad has revealed the secret to his daughter Violante in the hope that she may become the wife of Carlos. Feigning to be highly incensed at his son, the King sternly declares that henceforth he shall sleep in the palace, where he will be kept so engaged with state business that he will have no time for amours.

Quite contrary to the King's assumption, it was not through any disclosure of Conrad, but solely by means of an accident

that Violante learned of the royal descent of Carlos. While looking through her father's desk, she chanced to find a paper certifying to the former's noble birth, and delighted that her supposed brother was really not related to her, she immediately dispatched to him the letter which eventually fell into the hands of the King. In her joy, she also imparts the glad news to her cousin Elvira. The latter, quite unknown to Violante, is also in love with Carlos, and, mad with jealousy, resolves to avenge herself upon him by rehearsing to Conrad, at the first opportunity, what Violante has told her.

Conrad has been severely reprimanded by the King for betraying such a confidence ; and when, through Elvira, he finds that it was Violante herself who has placed him in this false light with his Majesty, he tells Elvira he will punish Violante, and at the same time repair the mischief that she has done. He then discloses the stratagem by which he hopes to attain his object.

In accordance with this stratagem, Conrad informs Carlos that the person named in the paper found by Violante is not he, but the King's son — deceased for some years —, and that Carlos is his own son. The two lovers are dismayed at this, but a servant who overheard the conversation between Conrad and Elvira, assures them that they have no cause for anxiety, and then repeats what Conrad told Elvira in regard to his proposed stratagem. Carlos can scarce believe what he hears to be true, and, in order to confirm it, bids Violante confess to Conrad her discovery of the paper. She is also to assert that, relying upon its declaration, she has promised Carlos that she will become his wife. In this way, Conrad will be forced to speak the truth about the matter.

Act III.

Agreeably to the King's command, Carlos has changed his place of residence, and at the palace, where he is now living, receives a message from Violante asking him to call upon her

that evening. Soon after nightfall he approaches her house, and sees two men whom he assumes to be the Prince and a friend. He is furious with jealousy, and only the uncertainty attending their identity deters him from attacking them. The pair, however, is no other than the King and Conrad, the former having come to ascertain whether Carlos is visiting Violante in disobedience to his orders. That Conrad may entertain no suspicions as to the real object of his visit, the King accounts for his presence by a plausible excuse, and, confident that Carlos is not there, decides to return home. When about to take leave of Conrad, he discerns two figures through the darkness, and while he and Conrad retire into the house, the strangers station themselves under Violante's balcony. They are the Prince and a companion. The former, who for some time has been jealous of Carlos, is about to execute a stratagem, with the object of determining whether his rival is in the habit of keeping nocturnal assignations with Violante. In accordance with his plan, the Prince loudly cries out several times « Carlos », whereupon Violante opens her window. Convinced that Carlos has been expected, his curiosity is satisfied and he is about to depart, when Conrad, who has heard him call, appears at the door, and mistaking him for Carlos begs him to return at once to the palace lest he be discovered by the King. The Prince then withdraws, and the King, equally deceived with Conrad, orders the old man to follow him and ascertain whether he returns to the palace. Violante now espies the King, and supposing him to be Carlos, asks him to come to her room. He does so, and after she has confessed her love, his Majesty, greatly to her embarrassment, reveals his identity. In her anxiety to correct the mistake she has made, Violante stoutly declares that she has never loved Carlos, and fearful that at any moment he may enter, she implores the King to withdraw. He complies with her request, and hardly has he left the house when he meets Carlos. Unluckily, the latter again mistakes his father for the Prince, and after

telling him that he has learned he — Carlos — is not Violante's brother, declares that he will challenge all rivals. Imagine Carlos's dismay when he finds that he has been speaking to his father, who after meting out to him a severe, though entirely feigned reprimand, allows him to depart.

Acting upon her lover's advice, Violante acquaints Conrad with the discovery she made in the latter's desk, and also with her promise to marry Carlos ; and adds that it is now imperative for him to state the truth regarding their relationship. Conrad, however, is determined not to reveal the secret, and, to her surprise and disappointment, replies that he will tell nothing. At this moment the Prince reappears, and angered both by Violante's coolness and his father's opposition to his suit, — for he is already betrothed to Isabel of France —, he attempts to abduct her. Hereupon, Carlos, who has been hiding in the house since his last meeting with his father, rushes out and challenges him. The Prince, in a furious passion, is about to draw his sword, when the King enters ; and after the ruler has reprimanded, as his sons, both the combattants for having disobeyed his orders, he bids Carlos offer his hand to Violante, and the Prince prepare for his marriage with Isabel.

Como se guarda el Honor.

(How Honor is guarded).

Act I.

Ladislao, Prince of Hungary, is madly infatuated with Estela, the *inamorata* of Carlos, and in the hope of gaining her affection often takes up his stand by night beneath her balcony. That he receives no encouragement from Estela, that he has been attacked one night by a person whom he assumes to be her lover, and that his father is bitterly opposed to his actions, — all these

obstacles cannot turn the Prince from his purpose. On the contrary, they serve only to increase his determination.

The night following that on which Ladislao was attacked, finds him again at his usual post, and as soon as Estela espies him she speaks to him, under the supposition that he is Carlos. The Prince is disappointed, however, not to be addressed by the name of his rival, for in this way he has expected to discover his identity. Accordingly, after a few moments's conversation, he chides Estela for having forgotten his name, adding that if she had not, she would surely make use of it. To his chagrin, she replies that he cannot have so soon forgotten the compact they made, whereby, for the sake of security, he was to remain unnamed.

Not till after Estela has reassured the Prince of her love, does she begin to doubt that he is Carlos, and in order to confirm or allay her suspicions she makes use of a clever stratagem. Lowering a ribbon, she bids him fasten thereto the love-token thrown by her to Carlos the previous day, explaining that her brother Alexandro, who gave it to her, now needs it. This request puts the gallant in a most unenviable predicament, for he is quite ignorant of even the nature of the token. Much confused, he assumes the same to be a jewel, and falteringly replies that he has forgotten to bring it. At this, Estela declares him to be the Prince, and Carlos, whose jealousy is excited from having overheard the conversation, rushes forth from his place of concealment, and furiously attacks him. Two companions, Federico and Ricardo, come to Ladislao's aid, while Carlos is supported by his servant Viento. So effectively do the aggressors ply their swords, that after a brief resistance the Prince and his friends are forced to flee.

Short as was the conflict, it has been overheard by Alexandro, who, the moment he appears, is also set upon by Carlos. Only his abrupt command to halt saves him from injury, and instantly the young suitor realizes the mistake he has made. Pre-

tending, however, that he is unaware to whom he is speaking, Carlos complies with Alexandro's request to relate the causes of the dispute; and after he has done so in detail, Alexandro reveals his identity and bestows upon him the hand of his sister. Having done this, he narrates at length the history of Estela and himself.

Twin-born in a castle close to the sea, about four miles from their present residence, they were mere children when, one day, the castle was suddenly inundated. By means of a boat their father carried them to safety, and he was about to rescue his wife when both were drowned, together with a thousand others. A relative reared the two orphans, for whom, during fifteen years, the one remaining tower of the castle has stood as a bitter reminder of their misfortune.

When Alexandro has concluded his narrative, he admits Carlos to the house that he may give his hand to Estela, and at the same moment the Prince appears. Through representing himself to a maid-servant as the lackey of Carlos, he gains an entry — just in time to avoid meeting his father, the King, with torches and attendants. Naturally, the appearance of the Prince occasions a war of words, sufficiently audible to attract the King's attention. As soon as he has distinguished his son's voice amidst the uproar, the ruler directs the door to be broken down, whereupon the occupants of the house rush out in the wildest confusion. When quiet is established, the King deprives Ladislao of his sword, and orders his imprisonment, while Estela, on her knees, tells of his long continued importunities. Furious, the young gallant is led away, and the King assures Estela that never again will he have an opportunity to annoy her.

Act II.

A confinement of two months has not tempered Ladislao's intractability, and when his father learns that he has attempted

to contrive the murder of Carlos, he visits him in his prison. Sixty years of rule find the King very desirous of abdicating in favor of his son, but he realizes that this is impossible unless the Prince radically changes his mode of living. Accordingly, at some length, he reproves him for his waywardness, bids him deport himself as befits a future King, and concludes with the request that he marry the Infanta of Polonia. Her ambassador is even now in Hungary, and with him he has already discussed this most important matter. If he does not obey, he will kill him rather than let him be his successor.

Scarcely has the King withdrawn, when Ricardo enters and announces that he has bribed Camila, Estela's servant, to admit the Prince to her mistress's apartment. Till a late hour each night, Carlos is engaged at chess with his brother-in-law Alexandro, and therefore it will be easy for the Prince to meet Estela. Naturally, Ladislao is overjoyed on hearing such good news, and bestows a chain upon Ricardo as an evidence of his gratitude.

At the hour appointed, Camila fulfills her promise, and as the Prince is groping about the apartment in the darkness, he overturns a small table. He manages to secrete himself just in time to escape being seen by Estela, who enters accompanied by Camila with a light. Immediately, the overturned table strikes her attention, and Camila, in confusion, hastens to assure her that it was she who stumbled against it.

The retirement of Camila is followed by the appearance of the Prince, who declares that if Estela call for help, he will assert to her husband, when he answers her cries, that it was she herself who invited her caller. Deeming strategy more prudent than resistance, Estela feigns acquiescence, and the Prince, delighted, removes his sword and buckler, and lays them on a table. The moment he has done so, Estela, to his consternation, seizes the sword and cries loudly for help. Extinguishing the light, Ladislao makes his escape, none too soon to avoid

encountering Carlos and Alexandro. To them Estela reveals her suspicion that through bribery the Prince gained access to her apartment ; and acting on this suggestion Carlos, shortly after, draws a dagger on his servant Viento, and bids him confess all he knows about the matter. The terrified lackey at once exposes the treachery of Camila, and while Carlos pretends to pardon her, he directs Viento later to take her life by hanging.

Furious that Estela should have so tricked him, the Prince devises another stratagem. Causing Federico to inform Carlos that his immediate presence is desired at the palace by the King, Ladislao repairs to the home of the former, and is about to enter when he is confronted by Estela, sword in hand and garbed as a man. Knowing that Carlos has already left the house, the Prince is surprised to encounter such opposition, but his surprise is transformed into jealousy when the stranger announces that he is the lover of Estela. Meantime, Federico has betrayed to Carlos the Prince's ruse, whereupon the aggrieved husband hurries home, and, hidden near the door, overhears the declarations of the mysterious one. Unaware that through Viento Estela has also been apprised of Ladislao's deception, and has adopted her disguise in order to thwart it, Carlos experiences a jealousy equalled only by that of the Prince. Very soon, the latter flies into a rage and attacks Estela, who bravely defends herself, at the same time retreating into the house. Simultaneously the combattants espy Carlos, and the Prince withdraws, while the former resolves to enter his house and put Estela to death. Before he can do so, however, his wife appears in her usual dress, and to his question regarding the stranger, replies that she will bring him forth from the house. In a few moments she reappears, garbed as before, and Carlos is about to take vengance upon the supposed intruder, when Estela reveals her identity and tells why she adopted such a disguise. Alter praising her determination and ingenuity, Carlos affirms that if they would escape the further persecutions of the Prince, they must flee immediately

to the solitary tower of the castle that was overwhelmed by the sea.

Act III.

Carlos, Estela, and Alexandro have passed more than ten years undisturbed in their lonely retreat. Ladislao is now King, but still unmarried ; and, strange to say, the time that has gone by since the sudden disappearance of Estela has not cooled his passion. Indeed, the lapse of years seems only to increase his despair, and the consolation offered by his old companions, Ricardo and Federico, avails him but little. One day, when he has been more than usually despondent, and their efforts to cheer him have been in vain, Ricardo, as a last resort, suggests a hunting party, and to this the King assents.

Meanwhile, Carlos's daughter Rosaura has gained the consent of her father to take her to land, for during her ten years of life in the tower, she has never seen more than the dreary expanse of water surrounding it. Estela is overcome with grief on parting from her husband and child, and so poignant is her sorrow that it would seem that she has a presentiment of the misfortune destined soon to befall them.

When they reach the shore, Carlos leaves his daughter in order to pursue a deer, which has already been wounded by the King, and which passes close by them. The child has not been long alone when a huntsman suddenly appears, and so terrified is she that she attempts to flee. But run as she will, Rosaura is no match for the stranger, and he soon overtakes her. Struck by her beauty, he is extolling it in extravagant terms, when Carlos, who has espied the couple from a distance, approaches. Wishing to discover the identity of the huntsman without himself being seen, he hides to listen to their conversation. Imagine his horror when he recognizes the stranger as his enemy, Ladislao. The latter as quickly identifies the features of Rosaura with those of Estela, and, overjoyed, asks her the names and whereabouts of

her parents. In her innocence the child reveals all, and if the King is transported with delight, Carlos is overwhelmed with despair. Having gained the information he desires, Ladislao asks Rosaura to accompany his, and on her demurring attempts to carry her away, when Carlos rushes forth from his hiding-place. Assuming that the latter intends to kill him, the King brands him as a traitor, whereupon Carlos, in tears, throws himself at his feet, declaring that only for the chase has he brought his musket. Rosaura, surprised to see her father weep, suggests that they return home, and the King angrily orders them to begone at once. Heart-broken, Carlos leads his child to the boat, while Ladislao calls for Federico and Ricardo to go with him to the tower.

When Carlos appears before Estela and Alexandro, his look of worriment does not fail to escape them, and on their asking the cause of it, he hints at what has occurred, and adds that already their persecutor is on his way thither. Filled with despair, the little company closes all the openings in the tower, and then ascends to the summit to await the arrival of the King and his men. The latter soon appear, and scaling ladders being placed against the walls, Ladislao commands that Carlos be put to death, and his body cast into the sea. Federico and Ricardo have already begun to ascend, and the others of the party are about to follow, when Carlos asks that they halt and give him their attention. At great length, he relates the story of his life, and the many persecutions which his wife and he have suffered at the hands of the King, and concludes by declaring that they will die together. With these words, he clasps Estela in his arms and leaps into the sea. Ladislao, startled by this unexpected act, excitedly orders a boat to be manned, while Alexandro barely forestalls Rosaura from following the example of her parents. Those sent to the rescue are successful, and when Carlos and his wife prostrate themselves before the King, the latter praises her determination, and bids them both rise. As an evidence of his approval

of Estela's conduct, he then announces that Rosaura shall be his Queen, while to Carlos he gives the governorship of the country, and to Alexandro six estates.

Cumplir con su Obligación.

(To do one's Duty).

Act I.

Don Juan, a member of the Court of Clenardo, Duke of Florence, is beloved by Camila, the latter's sister, and he responds to her affection. He is loved also by Celia, Camila's cousin, of whom Clenardo is enamored. In spite of the love which Clenardo shows for Celia, she treats him with the utmost indifference, and repels his advance.

Quite unaware of the attachment existing between Juan and Camila, Celia resolves to ask her aid in winning him, and accordingly, after confessing her love for Juan, requests her to communicate it to him. This of course arouses Camila's jealousy, and so ill at ease does she become, that Celia, with a bantering air, accuses her of being in love with Juan. Observing the reluctance of Camila to comply with the demand she has just made, Celia adds that if she does not do so, she will herself deliver the message to Juan. At this declaration, Camila decides that it is best for her to gratify the desire of her rival, and, therefore, she states that she will interview Juan at the earliest possible moment.

Clenardo deduces from a remark let fall by Celia, that she has bestowed her heart on another, and never suspecting him to be Juan, he confides to the latter that he has a rival, and asks him to ascertain who he is. Juan, equally unaware that he is the cause of Celia's coolness toward Clenardo, assures him that he will do all in his power to find the offender. Acting upon a hint

previously dropped by Celia, Clenardo then advises Juan that the quickest way for him to solve the problem will be to ask Camila whether she can reveal the identity of Celia's new lover.

On meeting Camila, Juan is about to follow Clenardo's suggestion, when she interrupts him and — with the object of learning whether he cares for Celia — inquires if he is in love. He answers affirmatively, but all her fears vanish when he adds that she herself is his *inamorata*. Camila feels so reassured, that she resolves to make no allusion to the message which Celia has requested her to deliver. Juan, mindful of his promise to the Duke, now inquires whether Celia has a lover, and receives the reply that she has, and that he is Clenardo. From this he concludes that the latter's suspicions are groundless ; while Camila, who very naturally does not desire to reveal Celia's infatuation for Juan, congratulates herself that she has maintained silence on that subject. At this moment Clenardo appears, and, to their utter dismay, announces that Arnesto, Marquis of Santelmo, who has been betrothed to Camila, is nearing the city, and that he is going forth to welcome him.

Act II.

Arnesto arrives at the palace, and feels confident that Camila's heart will be his as soon as she beholds the splendid retinue which accompanies him. Quite contrary to his expectations, however, she scarcely deigns to notice him, and their first meeting is abruptly terminated by his leaving her in great vexation.

Meantime, Celia has not scrupled to evince her affection for Juan, and, in the very presence of Camila, gives him a ribbon upon which his name is embroidered. At this, Camila flies into a passion, and after furiously upbraiding her lover for infidelity, declares that she will expose his relations with Celia to Clenardo. In the hope of pacifying Camila, Juan then hands her

the ribbon, and declares that her jealousy is groundless. Camila does not believe him, however, and when she carries out her threat exhibits the ribbon to Clenardo as evidence of the truth of her assertions. Camila's disclosure serves to confirm, in the Duke's opinion, the correctness of the statement made to him by Celia, that Camila could tell who his rival was. He feels that Juan has betrayed his confidence, and after first planning to put him to death, finally decides to banish him the next day.

Camila is overcome with remorse at what she has done, and resolves to see her lover that night, at all hazards. When he appears before her, in answer to her summons, she asks him to relate the story of his life, for knowing him to be a Spaniard, she has often wondered why he has been so long absent from his native country. He tells her that his real name is Carlos Enriquez, and that his long stay in Italy can be explained by the fact that during all this time he has been searching for the traducer of his sister Estela. After the crime her deceiver fled to Italy, while she entered a nunnery. Thus far, his search has been fruitless, but he hopes that he may yet have the satisfaction of killing the traducer on sight.

The two lovers are now startled by the unexpected appearance of Arnesto, who has been lurking about in the endeavor to find who his rival is for the hand of Camila. He has very correctly concluded that her coolness towards him is to be accounted for through her already having bestowed her affection on another. Hardly has Arnesto entered the room when Clenardo appears, accompanied by attendants, and challenges him. Asked to explain his presence there, Arnesto states that he is looking for his rival, on whom he desires to take revenge. Clenardo, supposing, of course, that Juan has come to visit Celia, the former's fiancée, then assures Arnesto that *he* has no ground for jealousy, and bids him depart. After he has done so, Clenardo furiously turns upon Juan, and accuses him of being a traitor and a deceiver. Juan is thereby placed in a very perplexing situation, for to deny that

he has come to press his suit with Celia would be a tacit admission that Camila was the object of his love; and the latter being betrothed to Arnesto, Clenardo would be angered in either case. Therefore, he keeps silent, while Clenardo promises to spare his life on condition that he leave Florence the following day.

Act III.

In accordance with Clenardo's decree, Juan departs from the city and enters upon his journey to Spain. He has not gone far, however, when he is overtaken by a servant of Arnesto, who hands him a letter from his master, and asks him to deliver it in Madrid. Juan promises to comply with the request, and the valet turns back. Observing that the letter bears the address of his sister Estela, Juan becomes suspicious, breaks the seal, and reads Arnesto's solemn pledges of eternal fidelity to the unfortunate girl. Knowing that her traducer intends marrying Camila, Juan — wholly disregarding the danger to which his own life will be exposed — resolves to return to Florence and put Arnesto to death.

Meanwhile, Camila is in great distress, for with Celia reconciled to Clenardo, and Juan banished, she fears that soon she will be forced to become the bride of Arnesto. So determined is she, however, that she will never marry him, that she endeavors by means of a stratagem at least to defer the marriage. The ruse fails, and driven to desperation by Clenardo fixing the day following for the ceremony, she invents another deception. Her astuteness this time is successful, and Arnesto becomes so disgusted with her that he resolves to depart for Spain the next day. There he will wed Estela, whom he now deems far superior in all respects to Camila.

Juan reaches the palace that night, enters Arnesto's room by means of a master-key, and attacks him. Arnesto — by good luck — happens to be awake, and bravely defends himself with

a dagger that he has snatched up. He is wounded, however, in the encounter, and Clenardo having heard the uproar, appears with attendants and lights. Juan explains to him why he has attacked Arnesto, and when he has concluded, Clenardo — at first disposed to have the assailant executed — relents and grants him a pardon. Arnesto then tells of his intention to marry Estela ; Camila declares, greatly to the astonishment of all, that she is Juan's fiancée ; and Juan confesses that it was she, and not Celia, who was the object of his visit on the night he was discovered in her room by Arnesto and Clenardo. On this, the latter bestows upon Juan the hand of Camila, while he himself is accepted by Celia.

La Desdicha venturosa.

(The Lucky Misfortune).

Act I.

Carlos Esforcia, Duke of Milan, has been driven from his throne by his brother Rodulfo, and forced to flee for his life. Accompanied by his servant Beltran, he takes refuge with Fileno, a peasant, in the mountains near Mantua ; and, shortly after his arrival, thanks Fileno for his hospitality and gives him a diamond ring worth five hundred crowns. He does not disclose his identity, however, nor does he offer any explanation for having come there, further than that he is compelled by circumstances to live in secrecy.

Enrique, Duke of Ferrara, one of the suitors of Vitoria, Duchess of Mantua, complains to her that she treats him with indifference, and is told that it is useless for him to continue his attentions for she will never regard him favorably. Disheartened, he retires, while Vitoria's cousin Clavela, who has been present at their meeting, expresses her surprise that she should have treated

Enrique in such a manner. Vitoria replies that none of her admirers has courted her long enough to warrant any encouragement, and, besides, it is of her wealth and not of her that they all are enamored. They know, of course, that she is the sole heiress to the fortune of her father, the late Duke of Mantua.

Shortly before this, the Marquis Otavio, another of Vitoria's suitors, had written her a declaration of his love, and almost immediately had received a disdainful answer. Furious, he now determines to have revenge by murdering Vitoria, seizing her estates, and making himself Duke. Before carrying out this step, however, he decides to enlist the aid of his friend Arnaldo, and in order that he may be able to communicate to him his plan without fear of detection, he leads him to a lonely spot outside the city. As soon as Arnaldo has promised his support, Otavio declares that they will have a good opportunity to kill Vitoria that very afternoon, since she is to visit the neighborhood on a hunting expedition.

The conspirators then withdraw, and soon the Duchess appears, unaccompanied. Declaring that she will rest a while in such a quiet spot before rejoining her companions, Vitoria throws herself down, and reflects at length how much greater happiness she enjoys than if subject to the caprices of a husband. Just as she finishes her soliloquy, Otavio and Arnaldo return, and scarcely has the former asserted that his enemy is wont to rest there, when he espies her. Overjoyed, he calls her name, and approaches, while Vitoria, recognizing his voice, fears that her life is in danger. However, she conceals her alarm as best she can, and demands of Otavio why he, a vassal, should dare come before her. Reminding her of the scornful treatment he has suffered at her hands, he announces that he has sought this very occasion to take revenge, and then draws his dagger. At this moment, Carlos dashes forth from some bushes, where, in concealment, he has overheard the conspirators discussing their plan. Unsheathing his dagger, the pseudo-peasant attacks Otavio

and kills him, while Arnaldo flees for his life. In wonderment, Vitoria asks her rescuer who he is and how he came there, to which question he replies by praising her beauty and asserting that he is Federico, owner of a small farm near by. Having overheard the plot that had been hatched against her life, he armed himself, and resolved to defend her. In spite of his protestations that only to have been able to rescue her is ample reward, Vitoria declares that she can never repay him, and he must accompany her to Court, since he deserves a better life. Federico thanks her, and together they depart, she chiding herself for even daring to think that perhaps her gratitude may turn to love.

Act II.

Enrique complains to his servant Fabio that in spite of all his attentions to Vitoria she remains indifferent, and that although he is not yet entirely disheartened, he does not know what step next to take. Fabio suggests that he asks Federico, the new courtier, to intercede for him, as he feels sure his influence with Vitoria is great enough to persuade her to be more favorable. Enrique replies that he will follow this advice, for he has exhausted all his ingenuity; and at this instant Federico — i. e. Carlos — appears. Enrique declares that he is enamored of one who treats him coldly, and upon Federico asking if it is Vitoria, he replies " Yes, and I will make you head of the Duchy of Ferrara, if you can win her favor for me. "

After thanking Enrique for his generous offer, Federico promises to do his utmost to help him, but adds that he believes he will not meet with success. If one well versed in the art of love-making has failed to move the Duchess, what can a poor uncultured peasant expect to do. Enrique is most sanguine, however, and replies that often an intermediary succeeds when the lover's efforts have been fruitless.

Vitoria laments that at last she has fallen a prey to love, but

comforts herself by the thought that she made a brave resistance, and thus far has been able to conceal her affection. What vexes her most is that the object of it should be a peasant.

From such reflections she is aroused by the entrance of Fileno, who has come to speak to Federico. Startled to find himself in her presence, he tries to withdraw, but she bids him remain, and asks him who he is. Fileno tells her, and after stating that he has come to see Federico, a friend and relative, apologizes for intruding, and again attempts to retire. As before, Vitoria prevents him, and then declaring that she has some questions to ask, warns him to give truthful answers else he may lose his life. Alarmed, he breaks forth into protestations, which she soon interrupts by demanding whether he who saved her life is really a peasant. At first Fileno hesitates, but again admonished to tell the truth, replies in the negative; whereupon Vitoria, delighted, asks who the stranger is. Fileno assures her that he knows nothing further than that — in noble dress — he came to live with him, and soon after his arrival gave him a ring worth five hundred crowns. He is undoubtedly of high rank, in spite of his disguise as a peasant. Scarcely able to restrain her joy, Vitoria expresses the belief that Fileno has guessed correctly, and dismisses him with a promise of future reward.

As soon as he has departed Clavela appears, and upon Vitoria asking her why she seems so restless and melancholy, she replies that she is in love with Federico. Asserting that she does not believe him to be a peasant, Clavela begins to praise him, but Vitoria soon interrupts her, and warns her that if she does not repress her affection she will be made to suffer. Federico is a rough laborer, and she, of noble blood, can never become his bride. Having given this admonition Vitoria angrily departs, while Clavela, regretting that she has been so confidential, determines to write to Federico to meet her in the palace garden that night.

Beltran, the servant of Federico — i. e. Carlos —, now

enters, and Clavela, enjoining secrecy, states that she wishes him to carry a letter to his master. Telling him to wait till she writes it, she retires, while he endeavors to decide whether or not he is playing the part of pander. When Clavela reappears and hands Beltran the letter, he asks whether she will not remunerate him; whereupon she gives him a diamond, and again enjoining secrecy, bids him depart.

Beltran executes his commission immediately, and Carlos, on receiving the letter, asks him who was the sender. " The signature will tell you ", replies the lackey; and the moment Carlos sees it to be Clavela's, he exclaims " She is too late, for I love another. "

At this juncture, Beltran announces the entrance of Vitoria, and Carlos bids him withdraw. In response to her question as to why he is so melancoly, Federico tells Vitoria that he is love-sick, and answers affirmatively her further query as to whether his *inamorata* lives at the palace. Vitoria then suggests several with whom he might be in love, — modesty alone preventing her from naming herself —, but Carlos maintains that all her guesses are incorrect. Thereupon, Vitoria confesses that although she has resisted bravely, love has mastered her also; and declaring he must aid her, asks him to deliver a letter to her admirer. While she retires to write it, Carlos laments at length that he, who loves her, should be forced to be her go-between. When Vitoria returns and gives the letter to him, he inquires to whom he is to deliver it, and is told that he will know from the direction. In spite of his protestations the Duchess again retires, and Carlos, furious and without looking at the address, tears the letter to bits. At this, Vitoria abruptly rëenters, and bidding him patch together the paper and deliver it, warns him that if he trifle with her he will surely suffer. She then departs, while Carlos collects the scattered fragments of the letter, which, to his joy, he finds intended for him. Therein, Vitoria, enjoining the greatest secrecy, asks him to meet her

in the garden that night; and he at once conjectures that Fileno has disclosed to her his nobility.

Act III.

When Carlos, accompanied by Beltran, reaches the garden that night, he bids the lackey remain behind while he draws near the palace. Clavela is already waiting for him at a window, but Vitoria has not yet appeared. The moment the former espies Federico she gives a low whistle, and he, rashly supposing her to be the Duchess, loses no time in declaring his love. Just as he has concluded, Vitoria approaches, but although Clavela soon descries the new-comer, she is unable to ascertain her identity. The possibility, however, that she may be the Duchess so terrifies Clavela, that she can make no answer to Federico's declaration, whereupon he — supposing them to be alone — asks why she remains silent. Recognizing the voice of Federico, Vitoria, in surprise, determines to listen further, and soon hears him ask "What has caused you to change so in your treatment of me?" Furious, and swearing vengance on Clavela, she departs, just in time not to discover Federico's error, since a moment later he addresses Clavela as Vitoria. To find that it is not she but Vitoria whom he loves of course angers Clavela, and in a long and sarcastic discourse she advises him to be more careful in the conduct of his love affairs. She then closes the window, leaving Carlos to mourn over his mistake.

Reflecting that if he may not speak to Vitoria he may at least look upon her dwelling, the love-lorn Enrique comes to the garden just as Carlos, disheartened, is about to depart. Under the assumption that he is Beltran, Carlos calls to him to approach, and after telling of the blunder he has just made, laments that Clavela now knows of his love for Vitoria. He then bids him follow him home.

Wild with rage, Enrique remains motionless, and a few

moments after Carlos has gone, Beltran appears. He boastfully announces that as he has been ordered to watch the garden Enrique must leave, a declaration which so angers the latter that he draws his dagger. Terrified, Beltran begs for mercy, while Enrique avers that this is not the only grudge he has to settle with him. He then accuses the lackey of serving as messenger between Vitoria and Federico, and swears he will kill him if he does not truthfully answer all his questions. When Beltran has solemnly promised to do so, Enrique asks what success Federico is having with his suit, and what pledges he has received and given. Beltran protests he knows nothing further than that Vitoria wrote to his master to meet her that night; and when Enrique bids him be off, he complies with the greatest alacrity.

Angered at her cousin for having forestalled her appointment with Federico, the following day Vitoria scores Clavela, and declares that it is useless to make a denial. Equally furious, Clavela replies " I am not to blame for your follies " ; and then tells of her love for Federico and of the letter she wrote to him. After having related how she was taken by him for Vitoria, she taunts the latter for having fallen in love with a peasant, and abruptly leaves her.

A few moments later, a servant announces the entrance of Conrado, ambassador of Milan, who states that he has come to inform Vitoria of an important matter. Having recounted how Rodulfo, the brother of Carlos, drove the latter from his throne and forced him to flee for his life, he tells that the usurper has just been killed by being thrown from his horse over a precipice. Since Carlos is supposed to be dead, Vitoria is heiress to the duchy, and she must go immediately and claim it before different factions cause trouble. At this juncture, Carlos appears, and after he and Conrad have recovered from their mutual astonishment on seeing one another, the ambassador informs him of his brother's sudden death. Amazed to learn Federico's

identity, Vitoria gently chides him for having acted the peasant, but he interrupts her, and protesting that it was necessary, asks for her hand. Scarcely has she bestowed it, when Enrique and Clavela enter, accompanied by Beltran, Fabio and Fileno. Rudely thrusting them all aside, Enrique attempts to attack his rival, the peasant, but Vitoria prevents him, and declares that Carlos is now Duke of Milan and her future husband. At this disclosure, Enrique's anger vanishes, and, together with Clavela, he hastens to congratulate the happy couple.

La Deshonra honrosa.

(Honorable Dishonor).

Act I.

Ordoño, Prince of León, attended by musicians, comes by night before the house of the Duchess Flora, with whom he is in love. After the musicians have played and sung for a short time, Flora throws open a grated window, and Ordoño tells her of his affection, and praises her beauty. But all his fervent declarations avail nothing, for when he has concluded, Flora positively refuses to yield him her heart. This rebuff no little vexes Ordoño, and when now Flora's lover, Leonardo, appears, he angrily bids him be off, for although the Prince does not know that the new-comer is a rival, he naturally assumes him to be Leonardo, in order to escape Ordoño's wrath, asserts that his purpose is not to woo Flora but to protect her , on behalf of an intimate friend, from his — Ordoño's — molestations. He stoutly maintains that he intends fulfilling his obligation, at which Ordoño flies into a passion and swears that he will be his eternal enemy.

After some inquiry, Ordoño learns that Leonardo's closest friend is the Marquis Ludovico, and therefore he logically as-

sumes that in the latter he will find his rival for the love of Flora. Accordingly, he informs Ludovico that Flora has now a royal suitor, and orders him to cease his attentions. Ludovico is of course greatly surprised, and denies that he has ever paid court to Flora; whereupon Ordoño becomes so enraged that the Marquis determines to accept the situation, and promises to comply with his request. At first, much puzzled why the Prince should entertain such an erroneous belief, Ludovico finally conjectures that Leonardo has perpetrated a deception in order to shield himself.

Meantime, King Alonso has heard of his son's amour, and resolves to put an end to it. His chief motive for wishing to do so is, that for political reasons he desires Ordoño to marry the daughter of the King of Castile. Acting on Ludovico's advice, that the most effectual way to terminate Ordoño's attentions to Flora, will be to cause her to reside in the palace till his marriage with the Princess may be arranged, Alonso requests Leonardo to bring her thither.

When Leonardo communicates to Flora the King's desire, she expresses her pleasure that she will be freed from the annoying importunities of the Prince. Hardly has she made this remark when the latter appears, and orders Leonardo to retire, explaining that he wishes to speak with Flora in private. Leonardo obeys, and Ordoño again presses his suit, and is again rejected. During the interview, Flora unwittingly lets fall a letter written by her to Leonardo. The incident is observed by Ordoño, who, on stooping to pick up the letter, purposely substitutes one addressed by him to Flora. She does not notice the exchange, and Ordoño, handing her his letter, puts hers in his pocket. He then summons Leonardo and takes his departure.

Flora, noting how much Ordoño's boldness distresses Leonardo, begs him not to become disheartened, and then gives him the letter, which she of course supposes is her own. Not for some time has Leonardo the opportunity to read the note, and

when he finally does so and sees that it is written by Ordoño to Flora, he supposes that it has been given him designedly as a rebuke.

Act II.

As Leonardo's name does not appear in the letter written to him by Flora and appropriated by Ordoño, the latter of course assumes that it was intended for Ludovico, and he is more jealous of the Marquis than before. With the object, therefore, of discouraging him in his supposed love for Flora, Ordoño devises the following ruse. He hands the letter to Leonardo, with the request that he deliver it to Ludovico, and name the sender. In this way the recipient may learn that it is the Prince whom Flora now loves, and if, knowing this, he persists in his attentions, he will be put to death.

Ordoño, on observing in Leonardo's hand the very letter that the former gave to Flora, is naturally much puzzled how Leonardo came into possession of it; for he assumed that Flora would bestow it upon her ostensible lover, Ludovico, in mistake for the one of hers which he — Ordoño — had picked up. Accordingly, Ordoño questions Leonardo regarding this, and receives the answer that Flora gave him the note to deliver to Ludovico, in order that the latter may know she has now a suitor in the Prince.

This explanation entirely satisfies Ordoño, who bids Leonardo surrender the letter, and deliver to Ludovico the one which he has already handed him. He then withdraws, and when Leonardo reads the note — which was that originally intended by Flora for him — he assumes it to be written to Ordoño, and is much distressed. Consequently, when he encounters Flora he bitterly upbraids her for having been so unfaithful, and a stormy scene ensues.

Ordoño decides to interview Ludovico, and unfortunately chances to come upon him at the very time he is making love

to his mistress, Laura. Ludovico experiences great embarrassment at being thus discovered, for he fears that if Ordoño find that Laura and not Flora is his mistress, it will go hard with both him and Leonardo for the deception they have perpetrated. Ordoño, on his part, evinces considerable surprise, but supposes that Ludovico is merely trifling with Laura. When he expresses a desire to interview the Marquis, the latter becomes even more disconcerted, since he suspects that Flora will be made the topic of conversation. His fears are realized, for Ordoño now alludes to Ludovico's — supposed — affection for Flora in such plain terms that he is filled with dismay, and Laura made furious with jealousy. Ludovico finds himself in a most unenviable predicament, for if he his to shield Leonardo, he must admit his own supposed love for Flora; which confession would entail for him the loss of Laura. In such a dilemma the Marquis determines to keep silent, but Ordoño has already deduced, from what he has just seen and heard, that Flora is enamored of Leonardo. In the hope, therefore, of ascertaining whom Leonardo loves, he contrives the following stratagem.

He first dispatches an anonymous letter to Leonardo, requesting him to meet the writer that night at a certain spot near the palace. He then arranges that one of his servants, in disguise, shall repair to the rendezvous at the hour appointed, and by some pretext detain Leonardo while he himself plays the spy upon the dwelling of Flora. Ordoño expects to ascertain through this artifice whether Leonardo or Ludovico is the lover of the Duchess, for if it be the former, Ludovico will not visit her; if he does, then he himself must be her admirer.

Another heated dispute ensues between Leonardo and Flora during which she accuses him of being untrue to her and loving another. Leonardo attempts to answer theses charges, whereupon Flora declares she will give him, that night, a final chance to explain himself, and retires. Great is his distress, therefore, on receiving the anonymous summons, for if as a man of honor he

answers it, he will forfeit the last opportunity of regaining his mistress's good-will.

Ludovico now appears, and tells Leonardo of the unpleasant situation in which he is placed regarding Laura, and of how he could not avoid exciting her jealousy. Leonardo offers to settle the difficulty, and then relates his dilemma. When he has concluded, Ludovico announces his intention of impersonating him and meeting the unknown, thereby leaving him free to visit Flora.

Act III.

True to his promise to Leonardo, Ludovico has presented himself at the time and place specified in the note received by the former, and so well did he impersonate Leonardo, that Ordoño's servant was effectually deceived. Accordingly, he assures his master that Leonardo met him exactly as he was requested to do.

At the same hour as this meeting, Ordoño discerned a man entering the house of Flora, and of course he assumed him to be Ludovico. Wild with jealousy, he now resolves to punish not only him, but Leonardo and Flora as well. With this intent, and fully aware that he cannot marry Flora, since his father Alonso has chosen for him the Castilian Princess, he asks Alonso to force Flora to become the wife of Leonardo. Ordoño imagines that by this arrangement Ludovico and Flora will be disappointed in their hopes, while Leonardo will suffer the disgrace of being compelled to marry another's mistress.

The King promises to grant his son's request, but Ordoño soon becomes vexed on reflecting that, after all, the one most to suffer from this plan will be himself; and it galls him that Leonardo is to marry the very lady whom he himself loves. Wishing, then, to take vengance upon Leonardo for all the anxiety and jealousy the latter has occasioned, Ordoño tells him that his intended bride, Flora, has lost her chastity; of this not only he

but his servants are well aware. Leonardo is astounded, and rashly assuming his informant to be her seducer, resolves to put Flora to death. Finding her asleep in the garden at night, masked, he is about to stab her with a dagger when she awakes, and so startles him that he lets fall the weapon. Terrified, Flora calls for help, whereat two servants answer her cries. The domestics, however, are intimidated by Leonardo, who is about to effect his escape when the King appears, accompanied by Ordoño, Ludovico, and Laura.

Explanations now follow, and after all present have told of their several mistakes and deceptions, Flora offers a pardon and her hand to Leonardo, while Ludovico in accepted by Laura.

Los Desprecios en quien ama.

(The Disdain of One who loves).

Act I.

The late father of Claudia, Countess of Belflor, in his will appointed his nephew Alberto, Duke of Florence, her guardian, and left to him the choice of her husband. When Claudia realized Alberto's authority she became piqued at him, and although he was enamored she forbade him to visit her, under the pretext that it might cause a scandal.

Alberto now sends her by his servant Yepes a letter, in which, after expressing regret that he has been treated with such indifference, he asks whether Federico, Duke of Ferrara — who, he says, has besought him for her hand, — will be acceptable to her as a husband. The real purpose of Alberto in thus writing Claudia, is to lead her to suppose that, at this particular time, he is at Florence, while actually he is on a hunting trip quite near her estate. Wishing to ascertain whether she has a lover, he determines to call upon her incognito, and in the

disguise of a peasant approaches her house, and calls loudly for help. Claudia hears his cries, and bids her attendants learn the cause of the disturbance. Very soon she is startled by the abrupt entrance of Alberto, who, sword in hand, gaves profuse thanks for her timely aid.

Asked his name and why he created such an uproar, Alberto replies that, a Spaniard, he bears the name Don Juan Manrique, and that he is being hounded by Alberto for having killed his — Juan's — fiancée's traducer. Had it not been for the arrival of Claudia's servants he would have been taken prisoner, and now that he has found a safe refuge he asks for protection. This his hostess assures him he will have, and never suspecting his identity she appoints him her secretary.

Federico, whom Alberto spoke of in his letter to Claudia, also decides to visit her incognito, in order to learn whether her beauty warrants all the extravagant reports he has heard regarding it. On reaching Claudia's estate he meets Yepes, Alberto's servant, and by means of a bribe succeeds in hiring with him as a lackey, under the name of Fabio, a Spaniard.

Meanwhile, Laura, Claudia's sister, has been greatly concerned by the fear that when Yepes returns to Florence, he may inform Alberto that the Countess is harboring the murderer, Don Juan. She communicates her apprehension to Claudia, and advises her to seek Juan's advice in the matter. Claudia accordingly sends for Juan, and handing him the letter written to her by Alberto — i. e. himself — requests him to answer it. Alberto momentarily forgets his assumed *rôle* as secretary, and addresses Claudia in rather affectionate terms, whereupon she rebukes him, and reminds him that such language does not become a menial.

Act II.

Juan informs Claudia that he cannot reply to Alberto's letter unless he first confers with her; whereat she bids him read it to

her. Although she loves Juan, his station precludes her revealing it, and when he has finished the letter, she is forced to be contented with remarking that what Alberto has written concerning himself is intended only to deceive, and that she feels higher regard for Federico.

For some time Alberto has distrusted the lackey Fabio, and when, one day, he sees him feasting his eyes upon Claudia's beauty, he feels convinced that he is none other than Federico. Hoping to gain some information from Yepes, at the point of a dagger he commands his terrified servant to tell all he knows about Fabio. Further than that the stranger engaged with him Yepes can impart nothing, and is amazed when Alberto makes known his belief, and warns him not to betray his — Alberto's — identity to Federico.

Since the receipt of Alberto's letter, Claudia has been greatly worried over her prospective betrothal to Federico, and she now apprises Juan — i. e. Alberto — that for some time after Alberto had become her guardian, she hoped he would marry her; but the rumor of his engagement to a Hungarian lady so vexed her, that for revenge she refused further to receive him. Claudia ends her confession by intimating that for a husband she would far prefer Juan to Federico.

Although Alberto is of course overjoyed by this last avowal, yet he decides to test the truth of it. If through paying court to Laura he can excite Claudia's jealousy, he assumes that he will then be justified in believing that she loves him. Putting this plan into execution, Juan declares to Laura — in Claudia's hearing — that he is madly enamored of her, which statement so delights her that, at the end of their interview, she gives him a valuable ring as a love token. When she has retired Claudia appears, and after furiously upbraiding Juan, orders him to surrender the ring and leave for Spain immediately, since Alberto has written that he knows of his whereabouts.

As Alberto has almost certainly identified Fabio with Fede-

rico, so the latter has entertained strong suspicions toward Juan, and finally he makes an effort to verify them. Giving Juan a letter addressed to Claudia, he asks him to deliver it, assuming that if he be Alberto, jealousy will prevent him from doing so. Juan, however, complies with the request, and Claudia reads aloud, in his presence, that Federico is living in her house disguised as a servant, and begs leave to speak with her. At this, Juan flies into a passion, and seizing the letter tears it to pieces.

Act III.

That Laura should have evinced such affection for Juan as to bestow upon him a ring, greatly vexes Claudia, and after severely censuring her sister, she determines to rebuke Juan and enforce her order regarding his immediate departure. Accordingly, convinced that Fabio is Federico, in Juan's presence Claudia thanks him for his letter, and asserts that she will soon give him a reply. He then withdraws, and the consideration shown Fabio produces upon Juan exactly the effect that Claudia desires ; it leads him to suppose that she has never cared for him. This is far from being the case, however, for even now her love is so strong that only with the greatest difficulty can she refrain from showing it. In a stern tone, Claudia declares to Juan that her previous command must be obeyed that very night, and adds that she will furnish the money needed for his journey.

Meantime, from certain gossip that has reached her ears, Laura deduces that Juan has been boasting of the several favors she has granted him. She resolves, therefore, henceforth to treat him coolly, and at the first opportunity asks him to return her ring. Wholly unaware that through Claudia the ring has again come into Laura's possession, Juan replies that he has it safely laid away, and would fain retain it. Hereupon, Laura defiantly flaunts the jewel before him, and after accusing him of treachery and deception, retires in high dudgeon.

Notwithstanding her indifference, and even cruelty, several reasons warrant Juan in assuming that Claudia loves him but does not wish him to know it. With this conviction, he decides to disclose his identity on the first favorable occasion.

Fabio, who has been pressing his suit with more ardor than success, determines once for all to put an end to his suspicions about Juan, by sending a messenger to Florence to ascertain whether Alberto has left there. The courier returns bearing the news that Alberto is with Claudia, and that in spite of all his precautions his amour has become a topic of common conversation in the city.

Simulating great excitement, Yepes now informs Claudia that Alberto is angered at her harboring a fugitive from justice, and intends coming that very day to wreak vengeance upon her. Claudia can no longer restrain her feelings, and confessing to Juan her love, exhorts him to flee for his life. At this, Federico betrays the supposed fugitive's identity, and after expressing regret that Alberto should have so duped him in his suit, asks Claudia to decide between them. Lest he be considered unjust toward Federico — whom he avers he never intended to deceive, — Alberto urges Claudia to choose the former as her husband, but greatly to his joy she announces that she will be *his* wife, while Federico will be made happy with Laura.

El Fin más desgraciado y Fortunas de Seyano, ó Amor, Privanza y Castigo.

(Sejanus's Fortunes and Most Unhappy End, or Love, Favor and Punishment.)

Act I.

Shortly after the ascent to the trone of the Emperor Tiberius, an insurrection broke out among the legions stationed in Pan-

nonia, and he sent thither to restore order his son Drusus and his confidant, Sejanus. After having put to death Parthenius, the leader of the rebellion, and all his mutinous associates, the Prince forced the legions to accept his father as Emperor, and returned triumphant to Rome.

Accompanied by Sejanus, Drusus now appears before Tiberius, and the former relates to the Emperor the story of the insurrection and its subdual by Drusus. When he has concluded, Tiberius praises Sejanus highly for his victory, and, in spite of his assurances that the credit therefor is entirely due to Drusus, bids him name his reward. Sejanus asks that, as commander of the prætorian bands, he be permitted to assemble all his troops in one spot outside the capital, since thus they will be kept free from the vices of the city. Tiberius, of course wholly unaware that such an arrangement has for its sole object the favoring of Sejanus's designs on the Empire, gladly grants his request, and is gratified at his apparent interest in the army's welfare. The Emperor then announces that the name of Sejanus will be placed upon all the standards, that everyone may know he is his favorite. At this Sejanus is delighted, while Drusus becomes furious with jealousy.

Laura, the wife of Sejanus, has observed that his increased favor and patronage with Tiberius has caused him to treat her with growing neglect and contempt. For some time she has borne his scorn, and even abuse, without remonstrance, but at last her patience becomes exhausted, and she bitterly reproaches him. In answer to her accusations of faithlessness and neglect, Sejanus haughtily declares that he is too much in the Emperor's good graces to concern himself with her, and that if she ever again molest him he will kill her on the spot.

Sejanus now presents several ordinances to Tiberius for his approval, before offering them to the senate. Notwithstanding the protestations of Drusus and his brother Germanicus that the articles are very unjust, the Emperor passes favorably upon

them, and swears that anyone who speaks ill of Sejanus will lose his life. This so exasperates the others that Drusus, after exchanging a few heated remarks with Sejanus, gives him a cuff in the face. The favorite is fairly beside himself with rage, and swears that he will have revenge.

Act II.

After having made an unsuccessful attempt upon the life of Laura with a dagger, Sejanus resolves to avenge himself upon Drusus. Accordingly, under the pretext that the latter has to conduct a campaign in Illyricum, he orders him to proceed thither, and after he has left Rome, Sejanus confesses to his wife Livia that he is enamored of her. Although Livia reciprocates Sejanus's passion, yet she does not intend to reveal this at present, hoping thereby to gain a firmer hold upon her paramour. Therefore, to his utter surprise and chagrin, she receives his extravagant confession of love with the utmost coolness. Such apparent indifference serves only to embolden Sejanus, and through a shrewd and clever speech he leads Livia to abandon her ruse and confess her infatuation.

When Drusus left Rome, Sejanus caused Germanicus to accompany him, for knowing that the former would fall heir to the empire on the death of his brother, he regarded him as an obstacle to the execution of his plans. Shortly before the departure of the two, Tiberius overheard a conversation between them, in which they branded Sejanus as a traitor and a scorner of justice. This revelation startled the Emperor not a little, and he was half inclined to give credence to it, when, on bidding him farewell, Drusus and Germanicus both advised him to beware of his favorite. Naturally suspicious, Tiberius was led by their warning seriously to question Sejanus's fidelity. He fully realized that from time to time Sejanus had been granted so many privileges that at present he held most of the real power, while he

himself was a mere figurehead and a ruler in name only.

An incident now occurs, however, that turns the tide decidedly in favor of Sejanus, and removes all the suspicions that Tiberius has entertained. On the plea that the Emperor needs a change of scene, — but really to place him far from the seat of the traitor's contemplated *coup*, and to make him incapable of resistance at the crucial moment, — Sejanus induces him to retire to Capua. While the pair are there feasting in a natural cave, part of the roof collapses and buries the Emperor under the rock. Sejanus, although wounded and at the imminent risk of his life, extricates Tiberius from the debris and carries him to the open air. Never suspecting that the desire to curry further favor was the sole motive which prompted his rescuer, the Emperor is filled with gratitude, and Sejanus hopes that he will be handsomely rewarded.

Act III.

Sejanus has had both Germanicus and Drusus put to death, and upon being satirized for his cruelty by one Martius, a poet, swears that another such offense will cause him to meet a like fate.

Laura, who has been repudiated by Sejanus, is filled with jealousy, and determines to have revenge. Her resolution is strengthened when, on protesting at Livia embracing Sejanus, the former declares that further remonstrances will surely cause her death. Furious, the injured woman visits Tiberius, and after rehearsing her life before her marriage to Sejanus, his subsequent cruelties, and his passion for Livia, betrays his designs upon the empire. Reminding Tiberius of the many murders her husband has already contrived, she declares that after killing them both he intends marrying Livia, and finally implores the Emperor to have him executed. To this Tiberius consents, assuring her that he now fully realizes his danger.

Uncertain what means to adopt to capture Sejanus before he

may have a chance to resist, Tiberius sends for Sertorius. When the Emperor asks him what the general feeling is in regard to Sejanus, Sertorius, well aware of the patronage the former enjoys with Tiberius, imagines that the Emperor wishes to trap him. Fearful of revealing the truth, he replies that Sejanus is an universal favorite, whereupon Tiberius contradicts him and urges him to speak frankly. Sertorius then discloses all that he knows regarding Sejanus's treachery, and at the Emperor's request proposes a plan by which he may be taken prisoner.

In accordance with Sertorius's advice, Tiberius sends to the senate a letter enumerating the many crimes of Sejanus, and then causes all the troops to be withdrawn from the city, in order to prevent a possible uprising on their leader's arrest. He commands Gratianus, captain of the guard, to arrest Sejanus and release the son of Germanicus, who has been nearly starved to death in his cell at the former's instigation.

Notwithstanding the traitor has had a warning dream and has observed many bad omens, he feels so confident in his power that he entertains no suspicion of the fate awaiting him. He is therefore amazed when a servant tells him that the house is surrounded by military. Gratianus now appears accompanied by soldiers, who seize Sejanus and lead him to prison, without even giving him the opportunity to say farewell to his mistress Livia. All his friends and servants are likewise arrested, and later put to death. Confident that he has been betrayed by Laura, Sejanus is hurled from a high rock and dashed to pieces; while Livia, fearing the wrath of Tiberius, voluntarily meets the same fate. By order of the Emperor the two mangled corpses are buried in one grave, and Laura regards her desire for vengeance as now satisfied.

Los Hijos de la Fortuna, Teágenes y Clariquea.

(The Children of Fortune, Teágenes and Clariquea.)

Act I.

Anaximandro, King of the Persians; Tiamis, King of the Besanos; and Nemón and Teágenes, Princes of China and Thessaly respectively, individually declare it to be their intention to marry the beautiful Clariquea. Becoming involved in a heated argument, the rulers are about to support their claims with the sword, when Neusicles, a Priest, appears accompanied by King Eumenes of Egypt. The latter, at whose Court the rivals are, bids them cease their dispute, and Neusicles asks leave to address them.

The Priest relates that Clariquea, the object of their affection, in her infancy was rescued by him from the sea, fifteen years before. After rearing her, he dedicated her to the worship of the Goddess Isis, of whom she is now a Priestess. Having observed that she never evinced affection for any of her numerous suitors, he decided to consult the oracle regarding this matter, and received the answer that a certain one of the royal party now present would become her husband. In conclusion, Neusicles urges the aspirants to refrain from violence, and to direct all their efforts towards the winning of the lovely Priestess.

Teágenes, who has been the winner in some military contests that have just been held, is now publicly crowned victor on the steps of the temple by the Princess Sinforosa. Although Sinforosa loves the champion, yet he merely admires her beauty, and makes no response to her passionate declaration of love. The moment he beholds Clariquea, on the contrary, he is enamored, and enters into conversation with her. The Priestess experiences a like infatuation, and arouses the jealousy of her other admirers

by soon bestowing upon the victor a small torch which she carries.

So love-sick has Teágenes become that he calls upon Clariquea, and after confessing his passion receives the assurance that she will be his bride. Their conversation is abruptly terminated, however, by the unexpected appearance of the other suitors, who, escorted by Neusicles, have come to learn which one Clariquea will choose for a husband. Teágenes retires just in time to avoid being seen by them. Sinforosa acts as spokesman for the party, and while telling the object of their visit she secretly hopes that Clariquea will select King Eumenes, the former's brother. Notwithstanding the Priestess has been apprised of Eumenes's passion, she resolves to make known her real feelings, and is about to name Teágenes when Neusicles abruptly halts her. Warning her in an aside, of the jealousy she will excite towards Teágenes by such an action, he advises her to defer her declaration. Accordingly, Clariquea, to the great disappointment of the party, announces that she loves no one, and therefore will not marry.

After all have withdrawn, Sinforosa again declares her love to Teágenes, and on being rejected becomes furious, and swears that she will have Clariquea put to death. She then retires, and Clariquea having overheard her threat, suggests to Teágenes that together they flee the country, to which proposition he assents. Neusicles accepts their invitation to accompany them, and the three make immediate preparations for their departure.

Act II.

The fugitives set sail for Natolia, and after weathering a terrible storm fall into the hands of pirates. The latter bring prisoners and spoils ashore, and while they are celebrating their victory by a feast, Clariquea very cleverly instigates among them a general quarrel, in which they draw their swords and cut one another to pieces.

Having thus rid themselves of the pirates, the three travellers are about to return to the ship and resume their journey, when they meet with a band of soldiers belonging to King Tiamis. The trio are captured and brought before the King, who of course recognizes them, and, as a former suitor of Clariquea, at once becomes jealous of Teágenes. He decides, however, for the present to conceal his feelings, and employ artifice and dissimulation. Accordingly, when Clariquea begs him to allow them to depart, Tiamis replies that he will grant her request only on one stipulation.

Some time previous to this, Eumenes had proposed to Tiamis that he should marry the former's sister, Sinforosa, but Tiamis made sport of the offer, and refused to accept it. Eumenes became furious at such an insult, and having collected an army is now marching against Tiamis, who is hurriedly preparing for the defense. The stipulation upon which Tiamis asserts he will liberate the prisoners, is that Teágenes shall be victorious over Eumenes in the coming struggle. To this Teágenes agrees, and Tiamis treacherously contrives that if his rival survive the battle, he will be murdered before he can rejoin Clariquea.

The latter implores Tiamis to protect her from the fury of Eumenes, and he craftily takes advantage of the maiden's request by conducting her to a cave, closing the entrance, and making her a prisoner. But Eumenes, while on a scouting expedition, has already espied Clariquea, and has become wild with jealousy that she should be in the possession of his enemy, Tiamis. The hope of obtaining such a longed-for prize is in itself quite sufficient to incite Eumenes to battle, while Sinforosa, on her part, desires victory that she may have for a husband Teágenes.

The battle terminates favorably for Eumenes, but Tiamis, although vanquished, wounded, and in despair, cannot endure that Clariquea should become the bride of his rival and enemy. Therefore he resolves to kill her, and going to the cave stabs to death, in the dárkness, a woman whom he assumes to be the

object of his infatuation. Teágenes, who has heard of Clariquea's imprisonment, enters the cavern soon after, and stumbling upon the corpse mistakes it for that of his *inamorata*. He bursts out into a long plaint, at the close of which Neusicles appears with a light, whereupon they identify the body as that of an attendant of Sinforosa. To the surprise and joy of Teágenes, Clariquea now approaches, having been attracted from a remote part of the cave by his loud lamentations. After Neusicles has explained the motive for the murder that has just taken place, Clariquea suggests they make good their escape before Eumenes capture them.

Act III.

Tiamis has been made a prisoner by Eumenes, and, despairing of escape, has begged Hidaspes, King of Ethiopia, to rescue him. In response to his appeal Hidaspes is now hastening with an immense army, and is expected to arrive at any moment.

After leaving the cave, Teágenes, Clariquea, and Neusicles put to sea, and a month later landed on the island of the Lotofagos. They were not aware that the isle was inhabited, and were horrified on finding its denizens to be giant cannibals. After being held captive for some time they at last succeeded in effecting their escape, and setting sail, next disembarked on the possessions of Eumenes. Here they are again made prisoners, and brought before the King.

After relating, at great length, the story of their wanderings and privations, Teágenes asks Eumenes that Clariquea be released, adding that he is perfectly willing to give up his own life to save hers. Of this Eumenes eagerly approves, since he is only too glad to have an opportunity of putting Teágenes to death, and of marrying Clariquea without interference. Sinforosa, however, objects to the arrangement, since thereby she will be deprived of Teágenes. After some discussion, she and Eumenes decide to remove the lovers separately from the city,

in the expectation that if they cannot see one another, they will each become enamored of their respective admirers. This plan is carried out, but soon Teágenes accidently meets Clariquea, to the great joy of them both.

A little later, Neusicles joins the pair, and after acquainting them with the proximity of Hidaspes, and with the custom of the Ethiopians of sacrificing to the Gods whomsoever of the enemy they first encounter, he suggests that they repair to the temple of Apollo, and make inquiry regarding Teágenes's parentage. His advice is heeded, but after having heard the oracle's revelation, the wanderers fall into the hands of Hidaspes. They are about to be placed upon the sacrificial pyre, when Clariquea, begging a brief respite, relates what the oracle has just disclosed, as follows.

Teágenes is the son of Olontes, King of Greece, and Ariadna, who died in labor. Soon after Teágenes's birth, Olontes became infatuated with Clarinda, who, through jealousy, ordered her cousin Telemón to put the babe to death. Instead of obeying Clarinda's command, however, Telemón abandoned Teágenes on the shore of the Ionian Sea, and he was reared by the Demi-Gods. Being of royal blood, he is now exempt from sacrifice.

Clariquea also escapes immolation, since she is the daughter of Hidaspes and his Queen, Persina. From a strange cause she was born white to her dusky parents, and Persina, fearful of being accused of adultery, substituted another child for her. The babe was then placed in a boat with a ring and a document, and sent adrift.

When Clariquea has finished narrating the oracle's revelation, Persina admits the truth of its statements regarding her daughter; while Hidaspes, after freeing Eumenes, bids Teágenes become the husband of Clariquea, and Tiamis of Sinforosa.

Lo que son Juicios del Cielo.

(What the Judgments of Heaven are.)

Act I.

For a long time Duke Roberto and Leonor loved one another, but because they belonged to rival families her father would not permit her to marry him, and forced her at the point of a dagger to become the wife of the Marquis Alexandro. Since then, Roberto's love for her has increased, and, in proportion, his jealousy towards her husband.

While Roberto is considering by what plan he can best gain possession of Leonor, he receives a letter from her to the effect that her husband will soon depart for Rome, and that, taking advantage of the latter's absence, she wishes to see him in secret. Roberto is delighted, and sends word that she may look for him. Alexandro, who has long suspected his wife's love for Roberto, and who therefore fears to leave her unguarded during his absence, asks Lisardo, his intimate friend and brother of Roberto, to keep a watch over her. Lisardo assures him that although his suspicions are entirely groundless, he will faithfully comply with his request.

When Roberto visits Leonor, he finds her in the company of Angela, her sister-in law, and quite unaware that Angela also loves him, begins to address his *inamorata* in endearing terms. Leonor, fearful of Angela's jealousy, quickly interrupts him, and warning him, in an aside, of his danger, begs him forever to cease his attentions, since by continually haunting her he endangers her honor without profit to either of them. She urges him to transfer his affections to Angela, who loves him, and then abruptly retires.

Roberto is in despair, while Angela eagerly embraces the

opportunity to declare her love and to offer consolation. Such forwardness, however, disgusts Roberto, and repelling her advances and declaring that he will have nothing to do with her, he takes a hasty departure.

Act II.

Roberto, although well aware that Leonor is determined he shall cease his attentions, still persists in his resolve to gain possession of her. Angela, on her part, shows equal determination to win him, and, notwithstanding his marked aversion to her, is untiring in her solicitations.

Difficult as it has been for Roberto to obey Leonor's command that he should not call upon her, yet for some time he has forced himself to do so; at last, however, his self-control fails him, and he resolves to visit her again by night. When he has almost reached her apartment, he is challenged by a muffled figure, which proves to be that of Lisardo. In spite of Roberto's assertions that he loves only Angela, Lisardo declares that he knows of his affection for Leonor, and that he is watching him closely. He concludes by warning him to cease his visits, whereupon Roberto flies into a furious passion and retires, vowing vengeance upon Lisardo for his interference.

Leonor has been downcast ever since her rude dismissal of Roberto, for while, at the moment, she felt forced to take such a step, yet she hoped he would soon return. Full of jealousy towards Angela, and quite unmindful, too, that it was she herself who sent for Roberto, Leonor now regards her lover as false, and is well-nigh distracted.

Meantime, Alexandro has returned from Rome, but not wishing his arrival to be known, has cautioned Lisardo against speaking of it. During his absence, his suspicions concerning Leonor waxed so strong, that he decided secretly to return and play the spy. By night, muffled in his cloak, he comes to the door

of her apartment, and stops to listen. He hears Leonor confess to her servant Inés her jealousy of Angela, her love for Roberto, and regret at dismissing him; she then orders Inés to search for him at once, and bring him to her room. Alexandro, furious, resolves to impersonate Roberto, the better to inform himself concerning Leonor's relations with him during his own absence. As Inés emerges from the apartment, Alexandro, with drawn sword, compels her to call to Leonor that Roberto has arrived, and he then enters. Leonor tells him of the jealousy he has aroused in her by paying his addresses to Angela under the former's very roof, and after declaring that he has done so only out of spite, requests him never again to visit her — Leonor. She concludes by stating that if Alexandro should discover him in her company, he would kill him. The supposed Roberto now reveals his identity, and, amazed, Leonor declares that if she has offended him he must kill her on the spot. Alexandro assures her that she is in no danger, but that Roberto must die.

Act III.

Alexandro compels Leonor to send a note to Roberto requesting him to visit her that night, and so closely does he watch her while she writes, that she cannot give her lover the slightest hint of his danger. Roberto promptly responds to the summons sent him, and when about to enter Leonor's apartment, is set upon and mortally wounded by Alexandro and the latter's father, Federico. Before expiring, he brands his assassins as cowards and traitors for attacking him in such a covert way, instead of in the open field.

A short time before this, Alexandro sent Lisardo to Rome, that he might not interfere with his designs against Roberto. Alexandro now feels certain that the public will lay the crime not to him, but to Lisardo, for the latter's enmity toward Roberto is no secret; and further, his absence in Rome will natur-

ally be attributed to his desire to escape punishment. Accordingly, Alexandro will remain free from all suspicion.

One point, however, has served sorely to trouble the conscience of Alexandro since the murder. It has always been his custom to have mass said for the repose of the soul of anyone of his subjects who has met a violent death, in order that the punishments of the deceased might be lessened. These masses he has never failed to attend. In the present case however, Alexandro has been so engrossed by his own safety, that he has neglected to have the usual ceremony performed. He communicates his anxiety to his father Federico, but the latter assures him that he need have no concern, for Roberto expired uttering blasphemies, and therefore a mass is unnecessary. Hardly has Federico ceased speaking, when the spirit of the murdered Roberto appears, and reproaches Alexandro for having so shirked his duty towards the dead. The apparition declares that although his last audible words were blasphemies, yet he later made a confession to God of his sins, and bit off his tongue as a pennance. Thereupon, God pardoned him, gave him a place in heaven, and caused him to make his present visitation.

Alexandro, greatly awed, declares that he will never again fail in his duty, and promises to obey the spectre's order to depart at once for Rome and interview the Pope, who will restore friendship between Lisardo, Alexandro, and Roberto's relatives. The ghost then disappears.

El Mariscal de Virón.

(The Marshal of Virón.)

Act I.

Don Carlos, Marshal of Virón, and Doña Blanca have for some time loved another, and nothing occurs to mar their

happiness till King Enrique becomes enamored of her. Fearful to inform Carlos that she has a suitor in the King, lest he become jealous and insult him, she retires from Paris to a country-seat, hoping in this way to be able to free herself from the unwelcome attentions of royalty. Much as she is worried by her embarrassing position, she feels far more anxiety for Carlos, since she fears that if the King discover him to be his rival he will detest him, notwithstanding the fact that he now enjoys the royal favor. Her uneasiness is increased by a dream that she has had, in which the King quarreled with Carlos and killed him.

As only Carlos knows of her retirement from Paris, Blanca feels certain that she will no longer be annoyed by the King's attentions, and is therefore embarrassed and surprised when, one day, his Majesty appears before her. He notices her confusion, but assuming it to be caused by the royal presence, begins to press his suit with ardor. Blanca treats him with indifference, and he, piqued at her, and becoming more bold and impudent, finally declares that he will obtain by force the favor she denies him. At this moment, to her utter dismay, Carlos appears, having come from Paris. Angered on finding Enrique with Blanca, he expresses his displeasure in no mild terms, whereupon his Majesty, although surprised that he has a rival, and rather vexed at Carlos's bluntness, bestows on him her hand, and creates him Duke of Virón and Peer of France. The King adds that although he has long loved Blanca, he withdraws his claim in favor of Carlos, from his desire to reward him for his many faithful services. Blanca's delight knows no bounds, but Carlos deems that he is ill paid, and resolves to take immediate steps better to compensate himself.

Previous to this, there had been war between France and Savoy, and although the Duke of Savoy had come to the French court to negotiate peace, he had asked certain concessions not agreeable to the French, and therefore his mission was unsuccessful. The war was renewed, and Carlos, in his disappoint-

ment, now decides to interview the Duke and endeavor to better his condition. The Duke soon finds that the Marshal is open to flattery, and by some very clever manœuvring at last induces him to offer his aid to Savoy. In addition, Carlos promises that he will surrender a marquisate and a considerable portion of France. As a reward, he is to have the hand of Margarita, sister of the Duke, in marriage.

Act II.

The Savoyards attack Amiens, and Carlos, true to his promise of aid to the Duke, determines to withhold the defense, in order that the enemy may effectively besiege the town. He carries out his plan, and the Savoyards are steadily gaining ground, when he chances to encounter the Conde de Fuentes, a doughty old Spaniard, whom he first met as the companion of the Duke on the latter's mission to negotiate peace with King Enrique. Carlos declares that he is also a friend of the Duke, and that he has pledged himself to aid him. Thereupon, Fuentes calls him a traitor and a coward, and adds that Savoy does not need his aid to win the battle. Carlos is brought to a realization of his duty by this arraignment, and plunging into the thick of the fight bravely leads on the French troops, who have been faltering and falling back. He hopes that it is not yet too late to regain what his treachery has lost, and he shows such wonderful bravery and daring, that the King remarks upon it to several of his other officers.

When the battle is ended — a victory for the French, — Carlos hastens to Blanca, and finds her sad and disconsolate. He assumes it to be due to his long absence, and is surprised, therefore, when she declares that she became heart-broken on hearing of his offer to aid the Savoyards. She does not reveal how she learned of his treachery, which was made known to her purely by an accident.

Some time before Carlos's arrival at Blanca's home, a letter

addressed to him was delivered there. Suspecting it to be from some rival of hers, Blanca opened it and found enclosed a picture of Margarita. On reading the letter, she discovered Carlos to be a traitor, and that he was to receive for his services Margarita, five hundred thousand ducats, and the ruling power over Burgundy.

Blanca now takes advantage of Carlos's visit to reproach him for his faithlessness towards his King and her, adding : — « So much does the King esteem you, that, if necessary, he will make peace in order that your marriage with Margarita may be consummated. » At this moment, the King, who has been a hidden listener, enters, greatly to the confusion of Carlos. Congratulating him on the victory at Amiens, his Majesty appears so affable, that the traitor is beginning to be reassured. But to his surprise, Enrique soon accuses him of treachery, whereupon Carlos feigns to be greatly angered, and determines to kill the ruler in order to save his own life. He lacks the courage to carry out his resolve, however, and the King, declaring that he knows of his pledge to the Duke, scores him, but promises to grant him a pardon if he will ask for it. Enrique substantiates his declaration by exhibiting a number of papers, the contents of which are most incriminating.

Notwithstanding these clear proofs of his guilt, Carlos declares that since he is innocent he will not ask for a pardon, and the King leaves him in disgust. Dropping into a chair, he falls asleep, only soon to be rudely awakened by the King and attendants. He is ordered to hand over his sword, and realizing escape to be impossible, reluctantly obeys. Greatly to his surprise, Enrique commands that he be taken to Paris and confined in a dungeon.

Act III.

It was Carlos's false pride and vanity alone that prompted him to reject with scorn the offer of pardon made by the King, and

now, although in prison, he feels certain that his Majesty will not punish him, but is merely trying to frighten him into submission. He is much surprised, therefore, when he receives a visit from the Chancellor, who informs him that his death sentence has been passed by the judges, and that the scaffold awaits him.

The King now appears, and Carlos, throwing himself at his feet, begs for mercy in such a pathetic way that only with the greatest difficulty can Enrique master his emotion. The unfortunate Marshal recounts, at length, his many faithful services, and asks, if he must die, that his execution take place privately, in order to spare him the disgrace. His prayers for mercy are of no avail, however, for the King, sternly declaring that he cannot annul the sentence, abruptly leaves him. A few hours later, Carlos is led to the block and his head struck off.

The King is not present at the execution, but, soon after, calls upon Blanca, who has witnessed it. At his request, she gives a minute description of the gruesome scene, and emphasizes with what coolness her lover met his death. When she has concluded, she bursts into tears, and the King is deeply moved. Exhorting her to cease weeping, and be of good heart, he promises to make reparation for her loss by a lover that will in every way be the equal of Carlos. Blanca, however, declares that after having been so greatly disappointed in Carlos, she will never love again ; and the King takes his departure, mourning the loss of a courtier unexcelled in bravery and daring.

La más constante Mujer.

(The Most Devoted Fiancée.)

Act I.

Carlos and Isabel belong to rival families, — he to the Esforcias, and she to the Borromeos. Notwithstanding this, they

have for some time loved another; but now Isabel's father, who bears a deadly hatred towards Carlos, is about to compel her to become the bride of the Count of Puzol. Not only has he asked permission of the Duke of Milan to marry Isabel to the Count, but Rosaura, the Duke's sister, has promised to intercede with Isabel in behalf of the prospective bridegroom. In spite of these arrangements, Isabel assures Carlos that she will ever remain faithful to him and will never marry the Count.

As yet, Isabel does not know that she has a third lover in the Duke, and the Count is equally unconscious that in him he has a rival. He is soon apprised of the fact, however, for when he calls upon the Duke to ask for the hand of Isabel, which it is in his power to bestow, he receives the reply that one never gives to another what he desires himself. Having made this discovery, the Count discreetly withdraws, and resolves to say no more to the Duke on the subject. In order the more advantageously to press his suit, the latter now sends for Carlos, and after confessing his love for Isabel, much to Carlos's surprise and dismay, gives him a verbal message to deliver to her, and exhorts him faithfully to perform his duty.

Rosaura is, on her part, in love with Carlos, and decides to ask Isabel to assist her in winning him. After declaring that she has abandoned her old lover, the Duke of Ursino, in favor of Carlos, she reveals to Isabel her affection for the latter, and implores her to communicate it to him. Isabel becomes greatly agitated and confused, but is obliged, of course, to comply with Rosaura's request. Accordingly, when Carlos and Isabel next meet, each has very unpleasant news to communicate to the other. After having delivered their respective messages, they fully realize in what a critical situation they are placed, and confer as to their best course of action. After some discussion, they decide to flee the country immediately and pass to France or England, meanwhile diverting the Duke and Rosaura with promises and excuses.

Act II.

It is night, and in accordance with the plans which Carlos and Isabel have made, the horses are saddled and waiting, and the lovers are ready to flee the palace. As they are about to leave the apartment of Isabel, they hear footsteps, and she bids Carlos conceal himself. Hardly has he done so when she encounters the Duke, who, after telling Isabel of his love and chiding her for her coolness, produces a letter and requests her to read it. But before she can break the seal the Duke withdraws, and Carlos reappears. Demanding the letter, he reads it aloud from beginning to end, in spite of her command that he straightway tear it to pieces. The writer is the Duke, who informs Isabel of his intention to make her his bride the following day. Isabel becomes furious, while Carlos, mastering his emotion, advises her to submit to the wishes of his royal rival, for she will thereby be doing her duty. Isabel, however, firmly declares she will never marry the Duke, and snatching away the letter, tears it to bits. Carlos is rather vexed at her conduct, which he regards as nothing less than an insult to the Duke.

Footfalls are now heard, and Carlos, on Isabel's order and much against his will, hides a second time. The Duke again appears, and asks Isabel what answer she has to make to his letter. Wishing only to gain time till she can effect her escape with Carlos, Isabel replies that she must first consult her father before giving a definite answer. This enrages the Duke, and swearing that if she will not have him as a husband he will enjoy her by force, he is about to carry out his threat, when Carlos rushes forth from his hiding-place and commands him to desist. Never having suspected Carlos to be his rival, the Duke is of course greatly surprised, while Isabel, in dismay, begs him to spare her lover's life. The Duke replies that he will grant the request, for knowing Carlos's readiness to die for her, he does not wish to

give him such satisfaction. He affirms, however, that he will continue paying court to Isabel, if only to torment him.

The two lovers at last succeed in leaving the palace unobserved, and after having travelled several miles, stop at a small town to rest. Here, they learn that spies are already pursuing Carlos, and that the Duke has placed a premium upon his head, dead or alive. Isabel, terrified, implores him to abandon her and flee with all possible speed to France, which course he finally decides to adopt. Shortly after Carlos has departed, the Duke arrives, and seizing Isabel brings her back to the palace.

Act III.

Isabel, at Rosaura's request, describes Carlos's hurried departure from the village, and adds that before they bade each other farewell he betrothed himself to her. On hearing this, Rosaura becomes furious, and at the first opportunity imparts what she has learned to the Duke, who also is angered. When he next meets Isabel a heated dispute ensues, which is rudely interrupted by shouts and a great uproar, in the midst of which Carlos dashes into the room and throws himself at the Duke's feet. At great length, the fugitive relates the story of his life and the brave deeds he has performed for his ruler, and declares that by abducting Isabel he saved both the Duke's reputation and hers. When he heard that she was being forcibly detained in the palace, he resolved to return and protect her honor; and he concludes by asking for her hand. The Duke remains silent till Carlos has finished speaking, then ordering Rosaura to conduct Isabel to her room, he drags the suppliant to an apartment and locks him in, a prisoner.

Rosaura, having overheard her brother conspiring with the Count of Puzol and three others to kill Carlos that same night, discloses the plot to Isabel, and advises her to furnish her lover with means of defense. It is purely a selfish motive which

prompts Rosaura thus to protect Carlos, but Isabel, unsuspecting, thanks her profusely for her apparent generosity, and arming herself hastens to him.

When the four bravoes attempt to execute their dastardly plan, they meet with a determined resistance from Isabel, who attacks them so effectively that they are forced to flee for their lives. The whole palace is aroused by the uproar, and when the Duke reaches the spot, he finds Isabel, sword in hand, standing on the threshold of Carlos's apartment. Throwing the blade at the Duke's feet, she narrates what has just occurred, and swears that whoever will harm her lover must first pass over her dead body. The ruler is much affected, and replies that such devotion compels him to bestow upon Carlos her hand. Isabel then informs Carlos that it is to Rosaura that he really owes his life, while the Duke adds that his sister's former suitor, the Duke of Ursino, is even then journeying thither, and that as soon as he arrives a double wedding will take place.

Morir y disimular.

(To Die and to Conceal.)

Act I.

Clavela, secretly married, two years before this time, to Féliz — now at the wars —, reflects that her younger sister Aurora, who lives with her, is enamored of him. Aurora, however, has never suspected the relations existing between the pair, and imagines Féliz to be nothing more than Clavela's gallant. The reason for Clavela having kept her marriage a secret, is that her father — impelled by a feud of long standing between him and the father of Féliz — stipulated in his will that should either of his daughters marry Féliz, she should be deprived of her inheritance. But Clavela's secrecy has been productive solely of

anxiety, for not only is she jealous of her sister, but is annoyed by the attentions of the Prince.

The approach of Aurora rouses Clavela from these reflections, and with the object of spying upon her sister, she quickly conceals herself in an adjoining room, unobserved. In a soliloquy, Aurora declares herself to be responsible for Féliz's absence at the wars, having contrived it in the hope that he would forget Clavela. If she cannot have him for her lover, she will die. Furious, Clavela appears, and after warning Aurora that as a younger sister she is subject to her, threatens to take vengeance should she persist in her determination to gain Féliz. A heated dispute ensues, at the end of which Aurora affirms she will consider only her own interests, and retires.

At considerable length Clavela then laments her unhappy lot, — reflections which are interrupted by the entrance of Sabina, a *dueña*, with the announcement that the Prince desires to speak to her. Scarcely able to restrain her anger, Clavela is of course obliged to bid Sabina admit the caller, and on his appearance she kneels before him. Bidding her rise, the Prince seats himself and requests her to do likewise, whereupon she asks if they are to converse before Sabina and his retainer, Juan. The Prince answers in the affirmative, and Clavela declares that the pair will suspect her of encouraging his gallantries. But her protest is of no avail. Asked when she will treat him with less disdain, Clavela begs the Prince to cease his visits, for not only are they futile but they injure her reputation.

Meantime, Juan, who loves Aurora, inquires of Sabina how soon she can induce her mistress to regard him more favorably, and receives the reply that her coolness is due to her love for Féliz. In order to deceive Juan, Sabina, who is enamored of him, adds that she will bring his suit to a satisfactory termination just as soon as the Prince meets with success in his. At this juncture, the latter tries to seize the hand of Clavela, whereupon warning him not to forget his rank, she starts to withdraw.

Nothing daunted, however, the Prince makes a second attempt, and at this moment Féliz, in travelling dress and bearing a general's truncheon, enters unobserved. Greatly disconcerted on seeing the Prince, Féliz determines to apologize for his intrusion by pretending he has come to tell him of his victories; and advancing, falls on his knees before the gallant. On learning the object of his visit, the Prince, although furious, gives him an apparently cordial welcome, and immediately after Clavela's withdrawal bids him accompany him, and departs.

Act II.

At Aurora's request, Sabina describes the Prince's visit to Clavela, and its abrupt termination. In order to encourage her listener's infatuation for Féliz, Sabina then pretends to have told him that Aurora purposed writing to him; whereupon, overjoyed, he declared that she had displaced her sister in his heart. She must be careful to conceal her love, however, lest Clavela discover the change in his affections. Entirely deceived, Aurora gladly accepts Sabina's offer of assistance, and swears she will go to any extreme to win Féliz for her husband.

At this instant, Juan approaches, and assuming that Sabina is furthering his suit with Aurora, hides to listen. The former has already seen him, however, but believes that he is not close enough to overhear their conversation. In a few moments, Aurora hands Sabina the letter which the *dueña* has pretended Féliz to be expecting, and bidding her deliver it, retires. Juan immediately comes forth from his hiding-place, whereupon the crafty Sabina gives him the letter, and, with an admonition to follow its instructions, asks him to leave at once lest he be seen by Aurora. Overjoyed at his good fortune, he fittingly expresses his appreciation, and departs, leaving Sabina to exult over her clever stratagem. Although Aurora of course intended her epistle for Féliz, Sabina influenced her to omit his name, and accord-

ingly when the *dueña* gave the letter to Juan she had no fear that her deception would be discovered. In the note Aurora asked the recipient to visit her the coming night at twelve o'clock, but Sabina has decided to impersonate her mistress, and thus have a good opportunity of holding a love meeting with Juan.

Féliz and his servant Juanelo chanced to see Juan leave Clavela's, and suspecting him to have brought her a message from the Prince, the aggrieved husband swears that such treatment will make him turn traitor. He complains bitterly of his misfortunes, but Juanelo avers that he can easily put an end to them by confessing to the Prince that he is married. Féliz, however, refuses to adopt this advice, and declaring he will suffer in silence, bids Juan accompany him while he visits Clavela.

Although it is only eight o'clock, Aurora is already expressing her impatience to see Féliz, and, therefore, when he now appears her joy knows no bounds. She alone, however, derives pleasure from the meeting, for both Féliz and Sabina are no little embarrassed at their predicament. Sabina, fearing that before Féliz retires, Juan may arrive in answer to the letter, hastily withdraws to devise some stratagem to preclude this ; while Féliz decides to deceive Aurora by pretending that it is she whom he has come to visit. At this most inopportune time Clavela appears, and seeing her husband talking with Aurora, hides to listen. Believing his compliments to be sincere, her anger becomes aroused, and soon unable to restrain it, she rushes forth crying "Continue your conversation!" Féliz is filled with dismay, but, a moment later, is rescued from his unenviable position by the abrupt entrance of Sabina. Apparently much excited, she urges him to leave at once, for Juan has arrived with the news that the Prince will very soon come to see Clavela. Quite deceived by this stratagem, Aurora also begs Féliz to depart, and he does so, followed by Juanelo.

The others then withdraw, and Clavela, finding herself alone, gives vent to her feelings in a long soliloquy. Lamenting over

her husband's — seeming — infidelity, she at first swears she will take vengeance by encouraging the visits of the Prince, but later decides to suffer in silence.

Much pleased by the success of her ruse designed to cause the immediate departure of Féliz, shortly before midnight Sabina stations herself at a window opening on the garden, to await the arrival of Juan. Muffled in his cloak, he soon appears, and on espying a woman's figure at the casement, supposes it to be Aurora. He realizes his mistake only when Sabina bids him approach, and states that she will unfasten the door, as her mistress wishes him to come in. However, the next step in her stratagem — that of admitting Juan and then impersonating Aurora — the wily *dueña* is prevented from carrying out, for at this instant a masked man draws near, and Juan, suspecting him to be the Prince, bids her wait till he pass by. As soon as the intruder — whose identity Juan has rightly guessed — espies a man speaking at the window, he rashly assumes him to be some gallant of Clavela's, and becomes furious with jealousy. Féliz and Juanelo now appear, and so angered is the former on recognizing the Prince that he can scarce refrain from attacking him. He decides to advance stealthily without making his presence known, while the Prince swears he will take vengeance on Clavela for her faithlessness. Much frightened, Sabina leaves the window, and Juan deems it best to retreat, in order to avoid an encounter with the Prince. Before he can carry out his intention, the former draws his sword and attacks him, just as Féliz, unable longer to restrain himself, rushes with drawn blade upon them both. Closely followed by the Prince, Juan takes to his heels, and Féliz pursues them. Féliz soon overtakes the Prince, and sparing his life only on account of his rank, unrecognized, seizes him and throws him bodily into the street.

Act III.

Juan calls upon Sabina, who, disappointed that the untimely appearance of the Prince and Féliz frustrated her intended love meeting with him, has already planned a ruse to gain another assignation. Giving Juan a letter which she has just addressed to the Prince, she bids him deliver it, whereupon he asks if he cannot see Aurora before he leaves. Sabina replies that she has retired to her apartment, but if he come that night she will receive him.

Juan then departs, and an instant later Juanelo appears in the hallway outside. Although he wishes to deliver a message to Clavela from Féliz, in order to mislead Sabina he pretends that he desires to speak to Aurora. Sabina is not so easily deceived, however, and suspecting the real purpose of his visit, refuses to unlock the door of the apartment. At this, Juanelo loudly protests that if Juan was admitted he should be ; and the racket being heard by Clavela, she comes to see what the trouble is. Sabina declares "This servant wanted te come in, and I wouldn't let him" ; whereupon Clavela wilily replies "You did quite right, but now that I am here you may go". Loath to obey, Sabina leaves the room, but stations herself where she can overhear their conversation.

Observing that Clavela has been weeping, Juanelo asks her the cause of her sorrow, and she asserts that she is grieved that Féliz should have spoken so affectionately to Aurora. Juanelo declares that her suspicions are groundless, for it was only to deceive Aurora that Féliz acted in such a manner. He had come to see Clavela, but on encountering Aurora was forced to make use of strategy, for, otherwise, Aurora would tell the Prince that Clavela's aversion to him was due to her love for Féliz. Finding that Clavela's suspicions cannot be dispelled by argument, Juanelo ceases his efforts, and delivers his master's message, which is

to the effect that he will visit Clavela that night. Partially reassured, she asks if Féliz really loves her, and so effectually does Juanelo at last convince her of this, that she parts from him in a very contented state of mind.

A long soliloquy of Féliz regarding his ill fortune is brought to an end by the return of Juanelo, who states that although he was received by Sabina, he contrived to see Clavela alone. Upon Féliz making known his fear of the Prince, Juanelo urges him to take vengeance, but he replies that he cannot, for it would be traitorous to kill the Prince, and unjust to kill Clavela. On the other hand, to reveal that he is her husband will not cause the Prince to cease his attentions, but will only expose him — Féliz — to the contempt of the public. Therefore, his best course is neither to speak nor to act.

Having overheard the entire conversation between Clavela and Juanelo, Sabina resolves to make use of her information for the benefit of Aurora. Accordingly, after protesting to the latter that the Prince and not she — Sabina — was to blame for Aurora's failure to meet Féliz the night before, Sabina asserts that the latter will come to her apartment that night. Aurora is delighted, and Sabina withdraws to await the arrival of Féliz and intercept him before he shall see Clavela.

The Prince receives from Juan the letter given him by Sabina, and after eagerly reading it, dispatches him for his cloak and buckler. While these are being brought, he again reads the letter. Therein, Sabina states she will await him that night at twelve o'clock at the rear door of her mistresses' house, and will conduct him to the apartment of Clavela. He will thus be able to overcome the latter's disdain without fear of discovery ; but let him be sure not to forget to bring Juan.

When the latter re-enters with the cloak and buckler, he expresses the hope of seeing Aurora, while his master swears he will take vengeance on Clavela for holding a love meeting with the gallant he attacked in the garden.

The two at once leave for Clavela's, and on reaching there, see someone at an upper window signalling them with a handkerchief. The Prince asks if it is Sabina, and after receiving an affirmative answer, is told that in a moment the door will be opened. Sabina then goes downstairs and admits the couple, with a caution to make no noise.

Scarcely has the door closed, when Féliz and Juanelo unlock the garden gate, and stealthily enter the house. To Féliz's astonishment, they find it enveloped in complete darkness, and cautiously grope their way from room to room.

Meantime, agreeably to Sabina's directions, Juan has left the Prince with Clavela, and stationed himself at the door of one of the apartments, there to await the appearance of Aurora. He never suspects that it is not she but Sabina who intends to receive him, and can scarce curb his impatience. Before long, he hears footsteps close by, and, startled, cries " Who goes there ? ". No answer comes to his question, and the intruders, who are Féliz and Juanelo, soon pass on. The discovery of a man in the house immediately causes Féliz to suspect Clavela's fidelity, and he confides to Juanelo his regret at not having killed the gallant on the spot.

Fearful now that her ruse may lead to serious complications, Sabina approaches the spot where Juan is waiting, and as soon as he hears her footsteps he hopes that it may be Aurora, and retreats a little to await developments.

At this moment, Clavela is heard to call to Sabina for protection, and the Prince to declare " Nobody will come to help you ". Although Sabina hears the cry, she resolves not to heed it ; but Féliz, recognizing his wife's voice, draws his sword, and, as quickly as the darkness will allow, proceeds in the direction of the sound. " Are you going to kill me with my own dagger ? ", shrieks the Prince ; and a moment later, struggling for the possession of the weapon, he and Clavela emerge from her apartment. Alarmed at the racket, Aurora appears with a candle, by

the flickering light of which the Prince recognizes Féliz, who has just reached the spot. In astonishment, he asks the latter who invited him there, whereupon Clavela declares that it is she whom he has come to visit. Aurora denies this, and asserting that Féliz has responded to *her* invitation, asks Sabina if such is not the case. Embarrassment prevents the usually ready *dueña* from at once replying, and a whispered admonition from Aurora is needed to bring forth the desired confirmation.

Clavela then asks to be heard, and after declaring that Féliz is her husband, tells *in extenso* of their secret marriage and the worry that has been caused them by the actions of Aurora and the Prince. In conclusion, she throws a dagger at the latter's feet, and swears that both Féliz and she will kill themselves if he persist in his attentions.

"You are a brave woman!" cries the Prince; and after he has been addressed by Féliz at great length, he bids him live in peace with Clavela, and makes Aurora Princess.

No hay Vida como la Honra.

(There is no Life like Honor.)

Act I.

Don Fernando has come to Valencia from Zaragoza in order to marry his cousin Leonor, agreeably to his father's desire. While passing along the street leading to her house, he falls into a dispute with a stranger over some trifling matter, and the argument soon becomes heated. Fernando loses his temper, and striking his opponent with his sword, is arrested and thrown into prison. Although an attorney has offered to effect his release for the sum of twenty crowns, yet Fernando has not the money to engage him; and he will not ask Leonor's father for assistance, as he does not wish him to know what has taken place. Con-

sequently he is forced to languish in chains in a dungeon.

Entering into conversation with Carlos, a fellow captive, Fernando asks him the cause of his imprisonment. Carlos relates that poor, but noble, he was one of many suitors for the hand of a lady whom — wishing to conceal her real name — he calls Cassandra, but who is none other than Leonor. One day, while riding in her coach, escorted by all her suitors, the horses ran away, and she was thrown into a river and would have drowned, had not Carlos plunged in and rescued her. At this, Cassandra expressed her gratitude for his long-continued attentions, and after declaring that to him she owed her life, confessed that she loved him. Carlos then took leave of her, and went to a mill near by in order to dry his garments. Night had fallen when he set out for home, and while passing a lonely spot he was attacked by six men, whom he recognized as Count Astolfo and attendants. The Count was one of Leonor's most ardent suitors, and her rescue by Carlos so aroused his jealousy, that he resolved to punish him. Carlos realized that he would receive no quarter from his assailants, and unsheathing his sword, dealt Astolfo such a severe blow that blood was drawn. For thus defending himself he was arrested and imprisoned.

Hardly has Carlos finished his story, when both the prisoners are informed that they are released.

Previous to this, Carlos has learned from the servant of Fernando the latter's object in coming to Valencia, and consequently he now shows great embarrassment when Fernando, explaining that he is wholly unacquainted with the town, asks that he conduct him to the house of Don Pedro de Ibana, Leonor's father. Carlos is naturally very loath to comply with such a request, but deems it best to acquiesce.

When the rivals reach Pedro's residence, Carlos, under a pretext, manages to be the first to interview Leonor, and briefly tells her of their predicament. She assures him that since she will ever remain true to him, he has nothing to fear from Fer-

nando. In his haste, however, he neglects to warn her against alluding to the episode of the runaway and rescue, and therefore when later, in Fernando's presence, Leonor happens to mention Carlos's heroic deed, Fernando is enabled to identify her with Cassandra. Hereupon, jealousy at once manifests itself, and as the rivals take leave of Leonor each threatens to kill the other.

Act II.

While Carlos is calling upon Leonor, they hear her father Pedro approaching, and the lover hides just in time to escape detection. Pedro tells his daughter that he is determined she shall not marry a poor man like Carlos, and that he has chosen Astolfo in place of Fernando for her husband. He — Pedro — will derive so much advantage from this marriage, that he has already informed Astolfo of his decision. With the object of deceiving her father, Leonor replies that, agreeably to his original desire, she loves Fernando and cares nothing for Astolfo; as for Carlos, he does not merit even a servant's position in the household. Pedro then consents that Astolfo be rejected in favor of Fernando, but only on condition that their marriage take place immediately. This stipulation is designed by Pedro to shield him from Astolfo's anger at his disappointment, for if Leonor marries at once, he can the more plausibly assert that she made such a sudden change in her intention without his permission.

As soon as Pedro has withdrawn, Carlos comes forth from his hiding-place, and, wild with jealousy, denounces Leonor for her faithlessness in speaking of him as she has just done. After a stormy scene, in which she endeavors to explain why she made such assertions to Pedro, Leonor promises to become the wife of Carlos by a secret marriage.

Estela, a cousin of Leonor, who knows of the latter's affection for Carlos, and who is herself infatuated with Fernando, now endeavors to persuade Fernando to transfer his love from Leonor

to her, in order that the former may be left free to marry Carlos. All her efforts, however, are futile, and tend only to render Fernando more enamored of Leonor than before.

In accordance with a promise made to Leonor that he will visit her that night, Carlos reaches her house, and calls to her. She opens her window, and seeing that it is her lover who is below, goes downstairs to admit him. Meantime, Astolfo, in disguise, appears, whereupon Carlos, fearful of being detected, beats a retreat. Leonor opens the street-door, and assuming Astolfo to be her lover, welcomes him and conducts him to her apartment. Only when Carlos returns, shortly after, and shouts to Leonor that he is waiting for admittance, does she discover the mistake she has made; but she cannot penetrate the disguise of the intruder. Fearful of a duel, the frightened girl begs her visitor to depart, while she defers admitting Carlos till he may have done so. Furious at the delay, Carlos breaks down the door, rushes upstairs, and challenges Astolfo; whereupon Leonor reveals her visitor's deception and wanton actions, and declares that she is for ever ruined. Carlos, however, assures her that she will be avenged in his coming duel with Astolfo, for he intends putting him to death.

Act III.

The duel between Carlos and Astolfo has had just such a termination as the former wished, but he has been obliged to flee Valencia and take refuge in the mountains. Here he learns that a premium of six thousand ducats has been placed upon his head by the Viceroy, that which makes his return to the city impossible. Desiring to obtain some news of Leonor, Carlos sends his servant to visit her, and finds that she is in extreme poverty owing to the death of her father, and subsequent disastrous law-suits. Deeply moved, and fearing lest Leonor may be driven to sell her honor in order to obtain the necessities of life, Carlos at

once resolves to surrender himself to the Viceroy, with the request that the sum standing upon his head be paid to Leonor.

While on the way to Valencia, Carlos decides to visit Leonor before carrying out his intention, and therefore, in order to avoid capture, is compelled to defer his call till nightfall. When he reaches her house he hears voices within, and taking up his position near the door, later sees a man enter a coach and drive off. The visitor is none other than Fernando, but Carlos supposing him to be some gallant, regards his worst fears as realized. Determining to delay no longer, he bids his servant communicate his intention to Leonor, while he hastens to the house of the Viceroy.

The night being now far advanced, the Viceroy has long retired, but Carlos declares he must see him at once. So extraordinary is his behavior that the attendants regard him as insane, and hesitate before making known his desire to their master. When the Viceroy appears, Carlos asks to speak with him in private, and this request being granted, he discloses his identity, and tells of Leonor's poverty and of his resolve to die for her sake.

Having been informed by the servant of Carlos of his master's intention, Leonor, accompanied by Fernando, hurries to the Viceroy's. They enter the apartment just as Carlos has finished speaking, and Leonor declares that if her lover be executed she will take her own life. Convinced that Astolfo is the real offender, the Viceroy, however, pardons Carlos, and after praising his nobility of character, presents him with double the sum placed on his head, or in all, twelve thousand ducats. Meantime, Leonor's cousin, Estela, has appeared, and now when Fernando sees that he cannot have Leonor for his wife, he offers his hand to Estela, and is accepted.

Olimpa y Vireno.

(Olimpa and Vireno.)

Act I.

Olimpa, Countess of Holland, in spite of the fact that she is betrothed to Carlos, Dauphin of France, confesses to the fickle Duke Vireno that she loves him. Vireno, on his part, is about to marry Princess Fenisa of Hungary, and leaves for that country the next day.

Previous to this time, the King of Thrace had entered upon negotiations for a marriage between Olimpa and his son Eduardo, and the latter, curious to see his future fiancée, as his father's envoy journeyed incognito to Holland bearing documents relative to the proposed union. On meeting Olimpa, Eduardo was charmed with her beauty, and after disclosing his identity, pressed his suit with such apparent success that he already regarded her as won; — a conviction which the people at large shared.

At this juncture, there arrived at the Dutch Court a French emissary, Roldan, who came to ask the hand of Olimpa for his relative the Dauphin. Roldan's mission being successful, Olimpa's love for Eduardo of course ceased, and she refused longer to receive his attentions. Made furious, and rashly imagining that his old enemy Vireno had influenced Olimpa against him, Eduardo returned home, and now declares that through war he will avenge the insult offered him by Olimpa. First, he proposes visiting France and compelling the Dauphin to renounce his claim; then he will return to Holland, kill Vireno, and marry Olimpa by force.

Act II.

Vireno has been captured by Eduardo near Belgrade in Thrace, while on his way to espouse the Hungarian Princess, Fenisa.

Far from considering his arrest as a calamity, Vireno regards it as a stroke of good fortune, since it relieves him from marrying Fenisa, whom he has never seen. His fickle nature causes him entirely to forget his former love for Olimpa, and he amuses himself by winning the favor of Eduardo's cousin, Irene. Although for some time she has been madly enamored of Eduardo, yet he does no more than admire her beauty, and she is, therefore, ready enough to bestow her heart upon Vireno.

Meanwhile Olimpa has heard of Vireno's plight, and resolves to make an attempt to effect his release. Journeying to Thrace in the guise of an envoy, escorted by Roldan and her attendants, she asserts to Eduardo that she has been sent by Olimpa for the purpose of arranging peace, and also of asking that he deliver to the latter Vireno. In the course of their conversation, Eduardo makes an imputation of the past relations of the pair, whereupon Olimpa flies into a passion, and is about to be arrested, when Vireno betrays her identity.

At great length, Olimpa then recounts all that has passed between her and Vireno up to the present time, and states that the blame for the failure of Eduardo's suit rests upon her, not Vireno. Although she is equally indifferent to Eduardo and the Dauphin, yet, since she is in the former's power, she will marry him if he wishes, provided he release Vireno. To the second part of this proposition Eduardo assents, but he refuses to take Olimpa for his wife, on the ground that she does not love him. At this, Olimpa asserts she will then carry out her contract of marriage with French ruler, but Roldan declares that, as his representative, he will not permit her to do so, since she has already confessed her love for Vireno. When Olimpa realizes that she is rid of both Eduardo and the Dauphin, she joyfully announces that with Vireno she will return to Holland. This statement dismays Irene, who has planned by marrying Vireno to avenge herself upon Eduardo for his coolness. As might be expected, Vireno welcomes such an opportunity of changing the object of

his unstable affections, and having announced his intention of accompanying Olimpa, he helps her make ready to embark.

Act III.

Olimpa, Vireno, Roldan, and their attendants land on a small island in the Aegean Sea. Some time previous to this, Vireno persuaded Olimpa to yield up to him her honor, and since then he has shown a growing indifference toward her. He now resolves to abandon her, and deems the present moment most favorable for carrying out his intention. Accordingly, by night he steals from her tent while she is asleep, and in a small boat effects his escape. On awakening, Olimpa is surprised to find her lover missing, and only learns of what he has done through Roldan, who happened to see him take his surreptitious departure. Overcome with grief, the unfortunate woman declares she will not return home shunned and despised, but will retrace her steps to Thrace, whither she feels confident Vireno has been drawn by his former infatuation for Irene.

Olimpa's conjecture regarding Vireno could not have been more correct, for now he is putting forth all his efforts to regain the favor of his Thracian mistress. Declaring to her that she has quite displaced his affection for Olimpa, he states that with the latter's consent he desires to become her husband. Irene, however, has profited by Olimpa's experience, and replies that she has no faith in his declarations and will not marry him, whereupon he swears that he will yet conquer her.

Meantime, Olimpa has arrived, and on finding Vireno alone after his interview with Irene, she beseeches him to take pity upon her. In a haughty and disdainful tone he asserts that he is the husband of Irene, which statement so enrages Olimpa that she kills him by a pistol-shot. Crying "Treason in the palace", Eduardo and attendants rush to the spot, but after the assassin has exculpated herself in a long and elaborate speech, Eduardo

pardons her. and orders a fitting burial for the body of Vireno.

Palmerín de Oliva.

(Palmerín of the Olive Tree.)

ACT I.

Torn by brambles and dishevelled through pursuing Palmerín, Laurena at last overtakes him, and reproaches him for his cruelty in deserting her. He replies that since he is her brother he cannot respond to her affection in the way she desires, whereupon Laurena declares that no relationship exists between them; this she has learned from her mother Laurencia. The latter told her that soon after the death of their son, her husband Guardo found Palmerín lying between an olive and a palm tree — hence his name —, and brought him home and reared him. The rich purple swaddling-bands which covered him told of royal blood, but nothing could be learned regarding the identity of his parents. Laurena's revelation amazes Palmerín, and after confessing his love, he solemnly promises to marry her, adding that some day he may become King.

A messenger from the Emperor of Constantinople now visits Guardo in his mountain home, and asks him whether he can impart any information concerning the whereabouts of the Princess Polinarda. Her step-mother, the Empress Eufrasia, having died childless, she is heir apparent to the throne. Guardo replies that, when but two years of age, Polinarda was sent to him by her father to escape Eufrasia's cruelty, and under the name of Laurena has been reared as one of his family. Laurena now chances to appear, and when Guardo reveals her identity to the envoy, the latter addresses her as " Your Highness ". Great is the girl's surprise to learn of her royal descent; and after taking a fond leave of Guardo, she departs with the deputy for Constanti-

nople. Heart-broken over the loss of his mistress, Palmerín determines to endeavor to bury his sorrow in adventure, and joins the forces of Florendo, King of Macedonia, who is at war with the enchantress Lucelinda.

Florendo has just concluded a treaty of peace with Constantinople, one of the terms of which is that he shall have for a wife the Princess Polinarda. He now falls to reflecting what may have become of the illegitimate child born to him by Griana, the present wife of the Hungarian Prince Tarifo. Enamored of Florendo before her compulsory marriage to Tarifo, Griana yielded up her honor and gave birth to a son — Palmerín —, who, to conceal her shame, was exposed to the wild beasts in the mountains. Florendo hopes to drown these sad thoughts in the happiness of possessing Polinarda.

Meantime, Palmerín invades the enchanted stronghold of Lucelinda, who meets him in the guise of a horrible serpent. After she has been beheaded the sorceress surrenders, and, assuming her true form, throws about Palmerín's neck a magic scarf, destined to blot out all recollection of Polinarda.

Act II.

Lucelinda has become enamored of Palmerín, and offers him a life of ease and amorous pleasure if he will consent to remain with her. His love for Polinarda, however, leads him to decline her invitation, whereupon he is made prisoner, and only at the end of three years effects his escape.

Some time after this, Palmerín meets a squadron of troops with Florendo at their head, and as soon as the King espies him he orders his execution, rashly assuming him to be the lover of the royal enemy, Lucelinda. The adventurer, quite unaware whom he is addressing, replies that Palmerín de Oliva will sell his life dearly, whereupon Florendo reveals his identity as King, countermands his cruel decree, and confesses that the mere mention of

Palmerín's name strangely affects him. So free does the King soon feel with his newly formed acquaintance, that he discloses his love for Polinarda, of whose beauty he yet knows only through report. This confession dismays Palmerín, and he recalls a declaration made to him by Lucelinda, to the effect that since he refused to love her, out of revenge she would prevent him from marrying Polinarda, who would be won by another. His reflections, however, are soon rudely disturbed by Florendo, who bids him visit Polinarda as his envoy and conduct her to him, that his marriage may be consummated.

Mastering his emotion with difficulty, Palmerín sets sail for Constantinople, delivers Florendo's message to Polinarda, and embarks with her on the return voyage. Out of revenge Lucelinda raises a fearful storm, which almost engulfs their ship. In his terror Palmerín jumps overboard, and after a hard struggle with the waves reaches the island of Jealousy. Here, he finds an enchanted tower containing mirrors which reveal to a lover the present occupation of his lady, and he determines to test them.

Act III.

On entering the tower, Palmerín is confronted by an inscription stating that any knight who sets foot upon the island must remain there in the service of Queen Selenisa for one year, unless he succeeds in vanquishing twenty-five savages. Approaching the mirrors, Palmerín beholds therein the recent storm, the final arrival of the ship at its destination, the reception of Polinarda by Florendo, and her entry into his palace. Furious with jealousy, he is prevented from destroying the mirrors only by Selenisa, who informs him that he must now encounter his barbarous opponents. Although he wins the contest, Selenisa is so enamored of him that she refuses him permission to leave her. On this, Lucelinda comes to his aid, and through her gift of a

magic ring, which renders the wearer invisible at pleasure, he escapes the guards detailed to watch him.

Meantime, Florendo has discovered Polinarda's love for Palmerín, and resolves to put the latter to death. Accordingly, he causes to be circulated through all Greece the announcement that Palmerín is a traitor, hoping that he will deny the charge in person.

As soon as he has eluded the guards of Selenisa, Palmerín hastens to Polinarda, and assuming invisibility addresses her. Recognizing his voice, she imagines she hears the spirit of her departed lover speaking, and is amazed when Palmerín soon assumes form and embraces her. At this moment Florendo enters, and the sight of his rival so infuriates him that he orders his execution. Palmerín again avails himself of the magic ring, and after he has vanished, greatly to the mystification of all, Florendo informs Polinarda that since her old lover has been lost at sea, he intends marrying her. Hereupon, Palmerín becomes visible, and is about to be stabbed by Florendo when Lucelinda intervenes. Making known her identity, the sorceress first reveals the relationship existing between Florendo and his intended victim, and then bids the former bestow upon Palmerín the hand of Polinarda.

Para con todos Hermanos y Amantes para nosotros
(Don Florisel de Niquea)

(Brother and Sister to the World, Lovers to Ourselves.)
(Don Florisel of Nicaea.)

Act I.

As Don Florisel of Nicaea is about to leave Greece, he is intercepted by Clorinda, and furiously berated for deserting her. In his defense, he replies that being her brother he cannot marry

her, and that moreover, she must yield to the authority of Trebacio, Emperor of Constantinople, who desires her for his wife. Further, that Briana, Trebacio's sister, is about to compel him — Florisel — to become her husband, and to escape this he must flee the country.

Clorinda now relates to Florisel that she has just learned that she is the daughter of Clorinarda by Telemón, the former ruler of Nicaea. One day while hunting in a forest, Clorinarda gave birth to a son, who, shortly after, was carried off by six armed men, regardless of her protestations. Greatly to her surprise, however, a lion soon brought another male infant — Florisel —, and fearing Telemón's anger when he should learn of the fate of his son, she substituted it for the latter. When Florisel and Clorinda were about fourteen years old, the Princess dreamt that she was not his sister, and time served only to show that her growing love for him was not that of a relative. When Telemón died Florisel ascended the throne, and, soon after, on her death-bed, Clorinarda gave Clorinda a sealed paper, to be opened only upon the eve of her marriage. Many now courted the Princess, and most persistent among them all, Trebacio. At last, she became disgusted with his arrogance and bombast, and summarily dismissed him ; whereupon with a great army he seized Nicaea, and made Florisel and her prisoners of war. Having taken them home with him, he later declared that Clorinda must become his bride, while Florisel must marry Briana. On this, Clorinda opened the sealed document, and learned part of what she has just narrated.

Florisel is overjoyed at hearing that Clorinda is not his sister, and suggests they devise some stratagem by which together they can effect their escape to Dalmatia.

For some time Trebacio has suspected the mutual love of Clorinda and Florisel, and he now determines to ascertain whether or not his mistrust is justified. He therefore causes the sorceress Sinastasia to create a magic garden, in which is an enchanted

fountain possessing the peculiar power of revealing the identity of the drinker's loved one. After Trebacio has excited the curiosity of his Court in regard to this wonder, all repair thither — Florisel wearing a magic shield capable of changing him into any form he desires, and Clorinda a scarf which can prevent anyone from approaching her.

Act II.

In the bewitched garden containing the fountain, eight terrible giants seize Clorinda and Briana, with their attendants, and Florisel, accompanied by other knights, hastens to their aid. Although from fear his companions desert him, Florisel, after a desperate struggle, finally succeeds in rescuing the ladies, and conducting them triumphantly before Trebacio. He then relates, at length, the wonderful adventures that have befallen him in the garden.

When Florisel has concluded, Trebacio is so delighted with his valor that he offers him his crown and the hand of Briana. Not wishing, however, to enter upon a marriage so distasteful to him, the hero thanks Trebacio for his generous offer, and makes some plausible excuse for not accepting it.

The party now drinks of the magic fountain, and after Trebacio and Briana are told that they love Clorinda and Florisel respectively, the mutual affection of the latter pair is revealed. At this, Trebacio flies into a terrible passion, and calling the hapless lovers traitors, orders their imprisonment. With the hope of making his escape, Florisel employs his charmed shield, and changes himself into Trebacio. Unaware of his action, Clorinda wounds him with an arrow, and as he falls — exclaiming that she has made a mistake — he drops the shield, returns to his own form, and becomes unconscious. Realizing that she has shot her lover, Clorinda is overcome with grief, and bursts out into a long, impassioned lamentation, which brings the act to a close.

Act III.

Now that Trebacio has confirmed his suspicions regarding the mutual affection of Clorinda and Florisel, with the aid of Sinastasia he devises a ruse through which he hopes that he may gain Clorinda's love, and Briana, Florisel's. In accordance with the stratagem, the two lovers are confined in separate cells, and each told that the other is dead. To further the deception, each is daily conducted to a room in which stand two life-like images of the couple, covered with blood. Notwithstanding the persistency with which Trebacio causes this treatment to be continued, neither has yet shown any indication of weakening, but Trebacio feels certain that he will soon be successful, and that the lovers will be glad enough to receive the caresses of him and Briana.

One day, while Clorinda is kneeling at Florisel's effigy, her lover enters in the form of Trebacio, and throws himself before the figure of his mistress. Desiring to mourn her in secret, by means of the enchanted shield he has passed the guards detailed to prevent the couple from being in the apartment at the same time. The two soon become aware of each other's presence, and after recovering from their surprise, attempt to flee the palace. Finding the gates barred, they seek refuge in an enchanted castle in the garden, but when Trebacio discovers their retreat, he makes ready to take it by storm. Before he can do so, however, the lovers come into his presence, and relate several wonderful adventures that have befallen them. Among the strangest was their encounter in a cave with a spectre which had arisen from a tomb. The apparition declared that he was Amadís of Greece, and that he, and not Telemón — as generally supposed — was the father of Florisel. Telemón's son is Trebacio. Soon after Florisel's mother, Juba, had given birth to him, a lion carried him away and brought him to Clorinarda, who had just been deprived of her newly born child — Trebacio – by the soldiers sent by

Amadís in search of Florisel. In this way, Florisel was thought to be the son of Telemón and Clorinarda, and Trebacio of Amadís and Juba. Florisel adds that as Clorinda is the child of Telemón and Clorinarda, she is Trebacio's sister ; while Briana, being the daughter of Amadís and Juba, stands in a like relation to him — Florisel.

When Florisel has concluded his strange story, Trebacio suggests that they exchange kingdoms, he returning to Nicaea, while Florisel take possession of Greece.

La Puerta macarena.

(The Macarene Gate.)

PART FIRST.

Act I.

Don Pedro, King of Castile, and son of Alfonso XI. and María of Portugal, has been forced by the Archbishops of Burgos and Toledo to offer his hand to Doña Blanca, niece of the French ruler Juan de Bourbon. Although both the King of England and the King of Navarre have also sought Blanca in marriage, her uncle, purely for state reasons, has decided to bestow her upon the Castilian ruler, whose brother Don Fadrique is now hourly expected at Paris. The mission of the envoy is temporally to marry Blanca in the name of the King, and then conduct her to Castile with a splendor and retinue befitting her greatness.

Although Blanca has heard nothing prejudicial to Pedro, and feels attracted by his portrait, yet she has of late observed so many evil omens that she has become extremely melancholy, and looks upon her approaching nuptials with a strange feeling of dread and terror.

Fadrique now arrives at the French Court, and is presented to Blanca by her uncle, the King. The Spaniard addresses her respectfully as "Her Majesty, the Queen of Castile"; whereupon Carlos, the English deputy, who happens to be present, very curtly declares that as Blanca is to become the wife of Pedro, his mission is ended and he will return home at once. He expresses his regret that Blanca should marry a ruler so inferior to his, and when Fadrique naturally resents this slight, the two fall into a heated dispute. The quarrel is stopped by Blanca and the King, and the former tells Carlos that England will receive an answer through Parliament.

Meanwhile, Pedro, accompanied by his brothers Juan and Enrique, is engaged in a hunting expedition near Valladolid. Having heard extravagant reports of the beauty of Doña María de Padilla, Juan's niece, he evinces a desire to meet her, and accordingly Juan invites him to call that evening at his house near by. Hardly has the invitation been extended, when María herself suddenly appears, but surprised and embarrassed by the royal presence, tries to withdraw unobserved. Pedro has already seen her, however, and at once enamored, addresses her and begs her to remain with him. María, who has been pursuing a wild-boar and has come upon the King's party by chance, replies that she will be compromised if discovered in this situation, and implores Pedro to allow her to depart. But all in vain, for the monarch, more and more fascinated, praises María's beauty in the most exaggerated fashion, and ends by promising to make her his Queen. Enrique is astounded, and attempts to reason with Pedro, whereupon he abruptly bids him be silent.

Fadrique is now announced, and after describing the magnificent feasts held in Blanca's honor at Paris, and the evil omens observed during her journey, states to the King that she is in Burgos, awaiting his pleasure. Imagine Fadrique's surprise and dismay, when Pedro asserts that there is only one Queen in Castile, and she is María de Padilla. This startling announce-

ment so angers Fadrique, that he declares Castile will never accept any other Queen than Blanca; and on Enrique reiterating his brother's assertion, Pedro flies into a furious passion.

Act II.

Although Pedro has been compelled by his mother to marry Blanca, yet he is still resolved to make María his Queen. Accordingly, under the pretext that important business calls him, he leaves Blanca in Valladolid, while he goes to find María and bring her to Court.

Shortly after the King's departure, one of his intimates, Juan de Hinestrosa, shows Blanca a letter ordering him to take her under guard to Tordesillas. Blanca, well aware that Pedro loves another, is overcome with despair, for she believes that her imprisonment will end in death.

Fadrique, who since incurring the royal displeasure has been living in retirement in Toledo, purposes regaining from Navarre two frontier towns, which that kingdom has wrested from Castile. Through presenting them to Pedro, he hopes to regain his favor and be allowed to return to Court. One day, while out scouting with his companions, Fadrique is accosted by Diana, the companion of Blanca, disguised as a horseman. He does not recognize her, but she soon reveals her identity, whereupon his first question is regarding Blanca. For some time the King's infatuation for María has been to him a source of worry, and his worst fears are therefore realized when Diana tells him that both Blanca and Pedro's mother, María, have been imprisoned. She hands him a letter from Blanca, in which the wretched woman implores his aid in her misfortune, for she fears that she will be transferred at any moment from Tordesillas to the Alcázar at Toledo. Fadrique, who is in love with Diana, declares that in company with her he will immediately go to Toledo.

Meantime, exactly as Blanca has expected, the King orders

her removal to Toledo, and a strong guard, headed by Juan de Hinestrosa, escorts her to that city. On passing the Cathedral, a ruse suddenly occurs to her, and she asks Juan to allow her to enter and pray. At first he refuses, for by the King's order she is to be taken directly to the Alcázar, but after some persuasion he finally consents. Once inside the sacred edifice, Blanca bursts out into a long, impassioned speech, in which she implores the people of the city to assist her. The Cathedral at this hour is crowded with worshippers, and when she has concluded her fervent appeal, all cry " Long live Blanca ! »

Great disorder now ensues, and the rebellious spirit of the people is heightened by the appearance of Fadrique and his followers. Greeting Blanca as Queen, he assures her of hid aid; while at this moment Pedro arrives, accompanied by María. Fadrique's companions are terror-stricken, but their leader calmly informs Pedro that he has come to Toledo to quell any disturbance which might arise on the appearance of Blanca as prisoner. After begging the King to be lenient with her, and telling him of his intention to seize and present to him the two towns of Navarre, Fadrique quietly takes his departure. Pedro is furious, and orders that Blanca be imprisoned in the isolated fortress of Sidonia.

Act III.

Fadrique has been victorious in his campaign against Navarre, and is now living in Giromena, one of the towns he has captured.

Some time before this, Fadrique sent a friend, Gutiérrez, to the King at Seville to tell him of his success, and offer him the towns. Gutiérrez now returns bearing a letter from Pedro, wherein, after expressing pleasure over his brother's victory, he asserts that he is about to free Blanca, and invites Fadrique to take part in a tournament which he intends holding in her honor. Fadrique is delighted, and, in Diana's hearing, states that

he will start at once for Seville. Diana, downcast and filled with sinister forebodings, warns him of the great risk he will run in accepting Pedro's invitation, and reminds him of the prophecy recently made to him by a gipsy. The latter warned Fadrique to beware of his brother, who, full of hatred toward him, would some day prove his murderer. But the courageous man is not to be dismayed, and after a journey full of evil omens, reaches Seville. The gates of the city are found closed, and the more fearful of Fadrique's companions urge him to turn back, declaring that they suspect treachery. Their protestations are in vain, however, and it now being night, all throw themselves down to sleep near the Macarene Gate.

During the night Fadrique has a dream, in which the gate opens, and a young cleric comes forth and advises him not to enter the city, for he will thereby meet death at the hands of his brother. But neither this nor the warnings of his companions can sway him from his purpose, for he declares that the King has great need of his services.

María, who has heard of the plot forged by Pedro to kill Fadrique, is pleading with him to spare his brother at the very moment the unsuspecting man appears. Very soon the King announces that he must die, adding that he wishes to be rid of all his traitorous brothers. Fadrique is amazed, for even the many warnings he has received have not convinced him of his brother's perfidy. He indignantly denies Pedro's accusation of treachery, declares that he has always tried to serve him, and brands him as a coward and a traitor. Furious, the King calls his guards, and commanding them to lead Fadrique to instant execution, orders that the same punishment be visited upon all his associates.

Before expiring, Fadrique breaks away from his captors, and, covered with blood, staggers into the presence of Pedro. Falling exhausted to the ground, he swears that Heaven will avenge his death, in causing Pedro to be deprived of his kingdom and killed by his brother Enrique.

La Puerta macarena.

PART SECOND.

Act I.

Juan de Bourbon has received a short but sarcastic letter from the King of England, stating that he must have had great love for his niece Blanca, since he decided to give her into the very arms of death, instead of to a King who so richly deserved her. This is the first intimation Juan has received that Blanca's marriage has not been a happy one; and from the tone of the note he naturally assumes she has been put to death. Urged on by his confidant, Don Beltran, he decides to take vengeance on Pedro, and orders that sixty ships be at once made ready for the punitive expedition.

Pedro's brother Enrique and Diana left Spain for France soon after the murder of Fadrique, and they now appear before Juan. Diana presents Enrique to the French ruler, and he, after assuring Juan that Blanca is still alive, narrates, at considerable length, all that took place from the time of her arrival in Spain up to the violent death of Fadrique. When Enrique has concluded his relation, he makes a touching appeal for aid against the monster, Pedro, and asks Juan for the loan of troops to augment those he will gather in Castile. With the combined forces he will be able to rescue the unfortunate Blanca, and avenge the foul murder of his brother. As Enrique desires to return immediately to Spain, Juan bids Beltran accompany him, and assures him that the troops will follow as soon as possible.

Meanwhile in Castile, Don Tello, a courtier, accosts Pedro, and after acquainting him with his love for Doña Leonor de Guzmán, who has attended Blanca ever since her incarceration

in Sidonia, asks him to relieve her and give him her hand. Pedro grants Tello's request, and adds that as he is going to hunt near Sidonia, he will in person bestow Leonor upon him.

When the King approaches the stronghold, he espies Blanca at a grated window, and drawing nearer, hears her conversing with someone within. The unknown, who by her voice can be identified as a woman, expresses her opinion of Pedro in no mild terms, and asserts that she intends convoking all her relatives against him. Hearing Blanca address her companion as "Leonor", Pedro discovers the latter's identity, and entering the fortress, orders her to give her hand to Tello and then suffer execution. The wretched lover is of course horror-stricken, but the King forbids him to make any protest.

Act II.

One day, while near Sidonia, Pedro falls in with Enrique's servant, Garavito. The latter, not recognizing the King, tells him of Enrique's appeal to France, and adds that as he does not wish to become King of Castile, he will gladly abandon his campaign if Pedro will recognize Blanca as Queen. On hearing this, Pedro determines to interview Blanca, and pretend that within a month she will be released. Having thus deceived Enrique, he will then punish with death all who have shown themselves rebels.

In defiance to Pedro's decree that Leonor should be executed, Gutiérrez, the chief of the guard at Sidonia, not only spared her life but released her, and, disguised as a peasant, she has been living in the vicinity. Since leaving Blanca she has been greatly worried about her, and finally, at the risk of her own life, decides to visit her. Hardly has she come into Blanca's presence, when, to the terror of all, Pedro appears, and both Leonor and Gutiérrez fully expect to hear him give the order for their execution. To their amazement, however, he greets Leonor kindly, thanks Gu-

tiérrez for having shown such commiseration toward her, and in an extravagant speech assures Blanca that he again loves her and will soon release her.

Soon after Pedro's departure Enrique arrives, and having told Blanca of his trip to Paris, adds that six thousand men are now on the way from France to join the eight thousand Castilians that he has collected. To his great astonishment, Blanca implores him not to attack Pedro, since he has relented, and will make her his Queen. Enrique replies that he will respect her wishes, and cause the French troops to return, bearing to their King a letter apprising him of Pedro's sudden change of humor. He himself will visit Pedro at Seville, and thank him for what he has promised to do.

As was the case with Fadrique, his brother is perfectly fearless of Pedro, and disregarding the admonitions of his friends, boldly presents himself before the monarch. Pedro receives him in a haughty manner, and refusing to hear him, turns away. Enrique's friends now become frightened, and urge him to leave the palace immediately. He is about to do so, when the captain of the guard appears, and informs him that he is under arrest. Enrique defiantly draws his sword, and replies that he will never be taken alive; which statement being overheard by Pedro, throws him into a towering rage. Nothing daunted, however, Enrique swears that the King will not have the opportunity to murder him as he has done so many others, and then leaves the palace.

Act III.

Now that Pedro regards Enrique as quite deceived by his promise to Blanca, he resolves to have her executed, and accordingly orders his secretary to prepare her death-warrant. Pedro chances to be in the church, before the tomb of Fadrique, when the secretary brings him the document for his signature; and after receiving it tells the official to withdraw, as he wishes to

remain alone. He then meditates at length upon the step he is about to take, being swayed now by pity for the innocent, trusting Blanca, now by unrelenting cruelty. At last the stronger feeling prevails, and, utilizing the tomb as a table, he is about to write his name, when the life-size statue of Fadrique standing upon the sarcophagus, half unsheathes its sword. Terrified, Pedro declares that he will never affix his signature to the warrant, whereupon the sword drops back again into its scabbard.

Although Pedro intends keeping the promise which his cowardice has just led him to make, yet it is far from his intention to spare the life of Blanca, for he knows only too well that subjects can be executed without the need of a formal warrant.

Hardly had Enrique come into Pedro's presence on the occasion of his visit to him at Seville, when he heard him mutter that Blanca must die, and he now writes her of the ruler's real intentions. Blanca is astounded on learning that the King's loving assurances were only feigned, and she has not yet recovered from her surprise, when Gutiérrez announces that Pedro, accompanied by his mistress María, has arrived. The jailer hastens to welcome him, while Blanca, in spite of Enrique's letter, assumes that he has come to release her as he has promised.

The moment Pedro has set foot within the fortress, he commands Gutiérrez to be put to death, asserting that this will be his reward for having disobeyed the royal mandate regarding Leonor. He then orders the same punishment to be visited upon Blanca, who, breaking away from her captors and covered with blood, staggers into the presence of Pedro and the horror-stricken María, and falls dead at their feet.

At this moment, Pedro is informed that a French envoy desires to speak with him. Declaring that he cannot receive him in person, he scribbles upon a bit of paper a brief message for him, places it in one of Blanca's hands, and hurriedly takes his departure. The envoy, who is none other than Beltran, is horrified at the sight that greets him, but espying Pedro's note, takes cou-

rage to loosen it from the grasp of the corpse, and reads it. Therein, Pedro bids him give Blanca the honorable burial she deserves, and Beltran swears that not only will he do this, but will also avenge her murder.

Hard pressed by the army of Enrique, Pedro takes refuge in a castle, and his brother, with the intention of luring him out, challenges him to a hand-to-hand encounter with swords. Pedro defiantly accepts the challenge, and after a few parries Enrique makes a misstep, and falls to the ground. He is about to be run through by his opponent, when Beltran hastens to his aid and mortally wounds Pedro, who falls with a cry of "Treachery!" Thanking Beltran for having thus saved his life, Enrique now offers him half the kingdom of Castile, a gift which he gladly accepts.

El Reynar para morir.

(To Reign only to Die.)

Act I.

Ariolante, King of Athens and Sparta, realized that on account of his great age his life would soon draw to a close. Having no male heir, he was naturally desirous of obtaining some information regarding his successor, and to satisfy his curiosity consulted his astrologer, Aristippo. The seer told him that whoever his successor might be, his reign would not last more than a year, since before the expiration of that time he would meet a violent death. This awful prophecy Ariolante confided to no one but his adviser, Cleón, whom he ordered secretly to obtain from the oracle of Apollo a denial or confirmation. The oracle thrice repeated the seer's prediction, whereupon Ariolante, thoroughly frightened and fearful that the prophecy might become known, banished Aristippo from the country. Out of revenge, however, the soothsayer disclosed the dreadful secret, and accordingly,

when Ariolante died, no one could be found who was willing to take his place. The courtiers were in despair, and realizing that tumult and sedition would arise from the lack of a ruler, asked the oracle what course to pursue. They received the answer that whosoever, the following day, should first enter their city — Athens — would be their King.

When this revelation is communicated to the people, they are satisfied, and next day, at dawn, gather about the gates to await the arrival of the unknown. He soon appears in the person of Aristomenes, who, amidst shouts of welcome, is unanimously proclaimed King. Naturally, the new-comer expresses great surprise at having been made the recipient of such an honor, whereupon Cleón gives a very plausible excuse for this unique method of choosing a ruler, and conducts him to the palace.

Meantime, Lisandro, Prince of Thessaly and rightful heir to the kingdom, has heard of the death of Ariolante, and now comes to claim his inheritance and marry the Princess Irene, his cousin. When he learns, however, of the fate that awaits the future ruler, he decides not to ascend the throne, and in order that Irene may not suspect him of lacking courage, he tells her that it is only his love for her that deters him from becoming King. At this moment shouts are heard, and Aristomenes appears, escorted by the populace. *In extenso*, he narrates to them the story of his life, and before he has concluded Irene becomes enamored of him, and decides to warn him of his danger. Accordingly, soon after his coronation he receives a letter from her, wherein, without giving her name, she discloses the strange circumstances under which he was chosen ruler. When he has read the letter, he makes known its contents to the courtiers, but assures them that what he has learned will not prevent him from fulfilling his duty as King.

Act II.

Lisandro, convinced that Aristomenes and Irene are now enamored of each other, is mad with jealousy, and decides to effect the murder of his rival. With this intent, he sends a message to his brother, the King of Thessaly, asking him at once to dispatch one Alciades to Athens, that he may kill Aristomenes. Alciades, being quite unknown, can commit the murder and escape with less danger of detection than he himself; if he were the perpetrator, he would no doubt be put to death on the spot by the infuriated populace.

Soon after having dispatched the messenger to Thesssaly, Lisandro surprises Aristomenes and Irene in a *tête-à-tête* which so enrages him that he draws a dagger, and, under the pretense that he is seeking self-destruction, attempts to stab the King. The latter, however, always on his guard against treachery, unsheathes his sword, whereupon Lisandro, startled, lets fall the dagger to the floor.

Act III.

Several incidents have occurred which have served to make Lisandro more jealous of Aristomenes, and, one day, so furious does he become at Irene's indifference, that he declares to her he will kill his rival before her very eyes. Hereupon, Irene sarcastically bids him look at himself in a mirror to see how pleasant he appears, and then abruptly leaves him. Lisandro's rage knows no bounds, and at this unfavorable time Aristomenes enters. Declaring that if his rival's anger is partly due to his not having become King, he shall suffer from this vexation no longer, Aristomenes tenders him the crown. Lisandro at once accepts it, explaining that not fear, but only his love for Irene and dislike to leave her a widow, deterred him from previously ascending the throne. By all the people he is now proclaimed

ruler, and immediately after he orders Aristomenes to be decapitated. His excuse for such a cruel command is, that as the prophecy foretold the first King would meet a violent death within the year (which time has not yet expired), his own safety will be assured only through the execution of Aristomenes.

Some time before this, through a note from Aristippo, Aristomenes had learned of Lisandro's design against his life, and therefore, when Alciades arrived from Thessaly, he caused the latter to be imprisoned. Consequently, Alciades has seen neither Aristomenes nor Lisandro, and knows nothing of the transfer of the crown. He is now released, and, soon after, espies Lisandro conversing with Irene in the King's closet. Naturally, he at once assumes him to be Aristomenes, and is certain of the correctness of his identification on hearing him later speak of himself as King. Drawing his dagger, he kills Lisandro without warning, and Irene, terrified, calls for help. In response to her cries the courtiers appear, together with Aristomenes, whose life has been spared by them in spite of the King's decree. Alciades, after confessing the blunder he has made in carrying out Lisandro's command, is condemned by Aristomenes to be hurled from a lofty rock; while the latter, again proclaimed King, thanks the people for their loyalty and marries Irene.

El Rigor en la Inocencia ó Privarse de privar.

(Cruelty in Innocence or To Deprive Oneself of Favor.)

Act I.

With the object of procuring lodgings for the suite of Don Alvaro, Don Juan, the *Regidor* of Arévalo and Alvaro's servant, Manzano, halt before the house of Don Iñigo and demand admittance. Tamara, Iñigo's servant, responds, but flatly refuses to allow the trio to enter, and a wrangle ensues, which is termin-

ated by Juan and Manzano drawing their swords and swearing they will pass in by force. Crying " Kill him ", they are about to attack Tamara, when Iñigo, who has heard the commotion, appears, deprecates the employment of violence, and asks what great personage is passing through the town. Manzano replies that it is Alvar Pérez Minaya, heir to the kingdom of Navarre, whom one, now dead, banished from Castile for having supported the new monarchy of the present King, Alfonso XI. To the astonishment of Juan and the *Regidor*, Iñigo declares that in former years Alvaro was frequently a visitor at his house; and while Juan is endeavoring to recollect where he has previously seen Iñigo, the latter bids the trio depart. His threat to kill the first one who crosses the threshold does not affright them, however, and, angered at his haughtiness, they are on the point of entering by force, when Alvaro himself appears. In answer to the latter's inquiry as to what the trouble is, Iñigo states that he is defending his home, and having obtained from Alvaro the pardon which he desires, promises to reveal to him the reason for his action if he will enter the house alone with him. Alvaro readily agrees to do so, and cautioning the others to remain where they are, follows Iñigo, while Manzano, in wonder, remarks that the building must indeed be haunted.

A few moments later the pair reappear, and Iñigo being asked by Alvaro for his name, replies " I used to be somebody, now I am nobody ", and abruptly re-enters the house. His curiosity aroused by the expression of astonishment which escapes Alvaro, Juan inquires the reason for his surprise, and is told that it is occasioned by the discovery of such a striking man content amidst the most wretched surroundings. Hoping to learn the stranger's identity from the *Regidor*, Alvaro questions him, but the official knows only that the mysterious one has lived in Arévalo for ten years, subsisting on the chase and what stray alms his servant can gather in the streets by night. Alvaro then describes the dilapidated condition of the house and its furnishings,

and concludes by bidding Manzano summon Tamara. When the latter appears, Alvaro asks him who his master is, and upon being told " a poor nobleman ", declares that he knows such is not the truth. Amazed that his deception has been discovered, Tamara states that he will furnish the information desired, if Alvaro will promise to keep it a secret. To this he agrees, and Tamara tells him that his master is Iñigo Méndez de Soto, who once enjoyed great prominence in Castile, but later fell into disfavor. Saddened by what he has heard, Alvaro gives the faithful servant a diamond for Iñigo, and Tamara leaves him with a final admonition not to reveal the secret.

Juan and Manzano — who have been absent during the interview between Alvaro and Tamara — now return, and announce that the King and Queen have arrived in town, and that her Majesty is en route to Burgos to attend a religious festival. Pleased at this news, Alvaro testifies his appreciation by handing Manzano a doubloon, and ordering Juan to procure a thousand crowns from the treasury on the following day. He then bids the latter conduct to his — Alvaro's — lodgings as prisoners, under an escort, Iñigo and Tamara, and delighted with the gift he has just received, Juan departs to execute the commission.

Scarcely has he withdrawn when shouts herald the approach of the King and Queen, and upon their appearance a few moments later, escorted by attendants, Alvaro advances and prostrates himself before them. With an exclamation of surprise at having so unexpectedly met him after his many years of banishment, the King affectionately bids Alvaro rise and embrace him, and kiss the hand of the Queen. Only after considerable urging does his modesty permit him to comply, and he declares that even the Alexander of old is immeasurably inferior to Alfonso, " the new Alexander. " Not wishing to be overlooked if he can avoid it, Manzano accosts the King, and having enumerated the various posts he has filled under Alvaro since his

banishment, asks that he be fittingly rewarded for his fidelity. Alfonso commands that he be granted a hundred ducats for each office he has held, and adds that his master will be made Grand Chamberlain. Alvaro's protests against these favors, are interrupted by his Majesty announcing that the Queen wishes further to reward him by giving him for a wife Doña Leonor de Atayde, a relation of hers from Portugal, beautiful, and talented, and chief lady in waiting. The Queen adds that she desires the ceremony to be performed immediately, but Alvaro, far from pleased at the prospect, rather rashly declares that there is no need of undue haste. To this the King replies that his zeal to reward him admits of no delay, whereupon Alvaro, realizing the futility of protest, acquiesces and gives thanks for such an unlooked for favor.

Meantime, Juan has executed Alvaro's order concerning Iñigo and Tamara, and now rejoins him, only to be told to bring the prisoners to him at once. When Juan has departed, Alvaro recounts to the King the circumstances under which the couple were discovered, and after giving Iñigo's full name, states that his father was vanquished by Alfonso's father — Fernando IV. — in Burgos. At this juncture Juan appears with the prisoners, and Iñigo immediately asks Alvaro why he has broken his promise not to reveal his identity, and chides him for having done so. The King, however, comforts Iñigo by declaring that Alvaro has said nothing but in praise of him, and with the assurance that he believes this eulogy to be well merited, bids him throw himself at Alvaro's feet. Iñigo obeys, and as well as his shame and embarrassment will allow, expresses his penitence at having so unjustly treated one who is really his friend. Telling him to rise, Alvaro then appoints Iñigo chief cup-bearer to his Majesty, and restores to him all those towns and villages of which his father was deprived by the former King, Fernando IV. Instantly realizing he may have exceeded his authority, Alvaro asks the King for pardon; while Iñigo, overjoyed, confesses his inability

ever to be able to repay such kindness, and departs with Tamara.

As soon as the former prisoners have withdrawn, Alfonso reminds Alvaro that his marriage to Leonor must take place at once, since the Queen presently leaves for Burgos, while he himself returns to Toledo. Looking with no more favor than before upon this compulsory union, Alvaro is about to venture a protest, when the King interrupts him, assures him of his affection, and leads him away.

By chance these last words of his Majesty have been overheard by Don Mendo de Torquemada, the lover of Leonor, and are his first intimation that he is to be deprived of her. Furious, he swears he will have revenge, but his ravings are soon terminated by the abrupt entrance of the Queen, who, in wonderment, demands to know the cause of his passion. At first he replies merely "I have a grievance"; and it is only after persistent questioning that he tells the Queen he is angered because she promised him Leonor and now bestows her on another. With the explanation that it is the will of the King, her Majesty retires, while Mendo, accompanied by a servant who has just appeared bearing a number of documents on a salver, advances to meet Alfonso whom he sees approaching. As soon as the King espies the documents, which recount the favors he has done Alvaro, he asks Mendo the nature of them, and in the latter's reply instantly reads his envy and jealousy of the new favorite. To reprove him, Alfonso asserts that he is not satisfied with what he has done for Alvaro, and intends further to reward him; whereupon Mendo very broadly hints that he has been shown too many favors already.

At this juncture the Queen appears, attended by Leonor and Alvaro, and after Leonor has informed the latter that she will marry him in accordance whit the royal bidding, her Majesty declares that the wedding must take place immediately. The King then shows Alvaro the documents presented to him by Mendo,

and upon the new favorite exclaiming at the lavishness of the gifts, the Queen declares that they are no more than his virtue deserves.

Act II.

The scene now shifts from Arévalo to Toledo, where Leonor recounts to her servant, Antona, the many good qualities possessed by her husband. While the two are conversing, Alvaro enters with Manzano, and upon the latter showing his master some petitions and asking if he wishes to examine them, Alvaro angrily bids him be silent and go away. In surprise, Leonor demands of her husband what the matter is and why he is in such ill humor, to which he replies that the numerous rewards and favors he has received, serve only to bring cares and worries and to separate him from her. Thereupon, Leonor advises him to ask leave of the King to retire with her from Court, and so alluring is her picture of the peace and happiness they will enjoy, that he decides to follow her counsel.

The King's entry is now announced by Iñigo, and after Alfonso has expressed his regret at having come to disturb Alvaro, the latter asserts he has a favor to ask, and would prefer to do so in private. When Leonor and Iñigo have withdrawn, Alvaro prostrates himself before the King, bursts forth into a long and extravagant eulogy of him, and concludes by declaring that he is incapable of attending to his duties and would fain retire to Arjona. Angered, Alfonso replies he never would have believed that one who enjoys such revenues and favors would make such a request, but Alvaro maintains that only the ambitious and the heedless are willing to go through life thus burdened. This statement throws the King into a furious passion, and swearing that Alvaro is disloyal and scorns the many favors he has received, orders him to leave the Court at once.

Alfonso then retires, while Iñigo, whose attention has been attracted by the King's angry words, rushes in and asks what the

matter is. When he learns what has occurred, Iñigo declares that if Alvaro will allow it he will accompany him to Arjona, but his friend assures him that only the King can grant this permission. Their conversation is now interrupted by the entrance of Leonor, who has scarce time to exchange greetings with Iñigo when Mendo appears. The latter informs Iñigo that the King wishes to see him immediately, and escorts him from the apartment, all the while secretly gloating over Alvaro's downfall.

The instant they are alone, Leonor asks her husband regarding the outcome of his interview with the King, and after he has hinted at what took place, he expresses his desire to leave Toledo with her at once. A few moments later, Juan enters bearing a message to Alvaro from his sovereign, to the effect that he must quit the city within four hours. Alvaro replies that he will do so, and Juan retires, while Leonor withdraws to say farewell to the Queen.

Tamara, the faithful servant of Iñigo, seeing in Alvaro's downfall a chance for his master's advancement with the King, urges him to appropriate the place held by the former favorite. Iñigo, however, declares that he would be untrue to Alvaro were he to do so, and then announces his determination of accompanying him on his journey. To this Tamara objects, on the ground that he would show more devotion to his friend if he were to remain in Toledo and protect his name from slander, — a suggestion of which Iñigo heartily approves.

Leonor's interview with the Queen has had a most unpleasant termination, due to a disparaging remark of the latter concerning Alvaro, and in a rage her Majesty tells the King that she has been insulted. Although vexed at the independent attitude of both Alvaro and Leonor, Alfonso is half inclined to pardon them, for at heart he still likes and admires his subject. However, when he intimates that he feels less vengeful, the Queen affirms that the many favors he has shown Alvaro have served only to make him proud and haughty. This statement at once

puts an end to the King's vacillation, and he swears that he will force him into submission.

Juan now enters with the announcement that all is ready for the departure of Alvaro and Leonor, and that in a moment they will come to say farewell to their Majesties. Declaring he will not receive them, the King bids his wife accompany him, and hastens to leave the apartment before his unwelcome callers shall appear. He has not the opportunity to do so, however, for the next instant the couple confront him, and with an appeal that he be allowed to explain himself, Alvaro falls at the King's feet. To his surprise, the sovereign refuses to hear him, makes a gruff reply and withdraws; while the Queen denies Leonor's request to kiss her hand, and turns away.

Act III.

Even Alvaro's banishment from Court has not sufficed to cool the King's resentment against him, and he swears to the Queen that he will have revenge. Her Majesty avers that if Alvaro be deprived of his titles and estates, he will soon return to ask for pardon, and the King decides to adopt this suggestion. He declares that further to humble him he will lavish additional honors and favors upon his friend Iñigo, who owes to him — Alvaro — his present position at Court. That these measures will prove effectual the Queen asserts there can be no doubt, and she urges her husband to complete Alvaro's undoing by depriving him of Leonor. When, some time previous to Alvaro's appearance at Court, Mendo asked the Queen for Leonor's hand, she was compelled to grant his request, and Leonor was forced to accept him in payment of his having obtained for her several substantial favors from the Queen. Three witnesses — attendants of the Queen — will testify that Leonor promised Mendo to be his wife, and the Queen herself, having been present on that occasion, will vouch for the truth of their statements. With

this explanation, her Majesty declares that it is a simple matter to order Mendo to proceed against Alvaro, and the King having stated that he will do so, she retires.

As soon as he is alone, Alfonso's resentment towards Alvaro is temporarily dispelled by the thought that he still likes him, and that his subject shows wisdom in wishing to live free from the burdens and cares of the Court. Pride will not allow him to ask Alvaro to return, but let him come of his own accord and he will gladly receive him.

From such reflections the King is soon aroused by the entrance of Juan, who has just returned from Arjona, and who, in answer to his inquiries concerning Alvaro, states that he is a great favorite there. After his Majesty has read a note sent him by the latter, he expresses the wish to examine another which Juan bears from Alvaro, addressed to the Archbishop of Toledo. From this the King learns that the fallen favorite will return if asked, — a statement which infuriates him and causes him to swear that he will compel Alvaro to beg to be received.

Iñigo and Mendo now appear, whereat the King informs the latter, much to his surprise, that he desires to give him a bride; then he hands Iñigo a paper, and bidding Mendo follow him, retires. Iñigo finds the document to be a decree of the King transferring to the former all of Alvaro's titles, revenues, and estates, and, much affected at the persecution of his friend, he determines some day to return all these to him.

While Alvaro and Leonor are witnessing a May *fête* held by their servants, one of the latter announces the distant approach of a party on horseback and on foot, whereupon Leonor remarks to her husband that she fears it to be a demonstration of the King's resentment. A short time after, Manzano appears with the news that those approaching are Iñigo, Mendo, and Juan, accompanied by an escort. Apprehensive, like Leonor, of his master's safety, the faithful servant wishes to form a guard of his companions, but Alvaro assures him that this is needless for the

leaders of the party are his friends. Amidst cries of "Make way for the Constable and Duke of Arjona", Iñigo, Mendo, and Juan now appear, and Leonor wonders on hearing these titles applied to any other than her husband. Alvaro gives the newcomers a cordial welcome, and is, therefore, much surprised on being treated in the most indifferent manner by Juan and Mendo, — coolness which Iñigo avers is due to the inconstancy of fortune. When Juan shows Alvaro an order from the King directing him to be taken to Toledo, Leonor furiously berates the emissary, but her husband reproves her, and after handing over his sword, declares he will obey. Asked if the King has given any further commands, Iñigo answers Alvaro in the affirmative, and exhibits the decree transferring to himself all his friend's revenues, titles, and estates. Expressing his pleasure to have Iñigo free him from such burdens, Alvaro avers that in the possession of Leonor he is quite content, whereupon Mendo declares that the Archbishop orders her to keep the promise of marriage she made to him — Mendo — before she became the bride of Alvaro. Enraged, Leonor denies ever having made such a promise, but Mendo asserts that he has witnesses to prove it, who are no less than the Queen herself and her ladies. Juan then bids Leonor enter a coach standing near by with notaries, which order so angers Alvaro that he upbraids him and Mendo, and swears he will kill anyone who approaches his wife. To his protestations that he should be allowed to keep her, since he has been deprived of all else, Iñigo — strange to say — replies that he is demented, and commands a guard to take Leonor to the coach. Lamenting their misfortune, the couple are separated, and overjoyed that he is at last to have Leonor for a bride, Mendo gives the order to start for Toledo.

In conversation with the Queen, the King avers that he has treated Alvaro unjustly and cruelly, and scarcely has he thus spoken when a servant announces that Leonor, Juan, and Mendo have arrived and are about to enter the apartment. Asserting

that he will retire, the King does so just in time to avoid meeting the trio, while Leonor advances towards the Queen with the words " Lady, you have here the innocent woman whom you persecute. " To this thrust her Majesty makes no reply, but turning to Mendo, bids him have his marriage performed immediately, whereat Leonor warns them they had best not attempt it. Angered, the Queen abruptly withdraws, and, a moment after, Iñigo and Alvaro appear. As soon as the latter espies Leonor, he addresses her as his wife, and she responds with " My husband ", which so enrages Mendo that he commands Juan to remove her at once.

Just as this order is executed, a servant proclaims the entrance of the King, who, mistaking Alvaro for Iñigo, calls him " friend ", and bids him come to his arms. In an instant, however, Alfonso discovers his error, draws back and declares he will not receive him. Asked the reason for his decision, he answers that Alvaro is a traitor – an accusation which so angers the latter that, when Iñigo corroborates it, he attacks him with " If loyalty consists in being a traitor, no one can be more loyal than you. " Iñigo becomes furious, but the King, in place of taking his part, to his surprise seconds the truth of Alvaro's statement, hints that something unpleasant is in store for him — Iñigo, — and calls for Mendo. When he appears, followed by the Queen, Leonor, and Juan, the King bids the former give him her hand, whereat she exhibits a dagger, and swears that she will rather take her life. Terrified, Alvaro begs her to marry Mendo, but scarcely has she time to reprove him for giving such advice, when the King, to the amazement of all, declares that his resentment has vanished, and bids the persecuted couple embrace one another. On this, Iñigo affirms that he will return to Alvaro all the revenues and estates that the latter was compelled to transfer to him, and adds that his sole reason for accepting them was the conviction that no one else would return them. After Alvaro has embraced Iñigo and the King, his

Majesty sentences Juan and Mendo to banishment from the realm, but at Alvaro's request finally grants them a pardon.

El segundo Séneca de España.

(The Second Seneca of Spain.)

PART FIRST.

Act I.

Santoyo, an old man, and counsellor of King Felipe the Second, reads to his Majesty a letter from the Low Countries, petitioning freedom of thought without oppression by the Inquisition. When Santoyo has concluded, Felipe declares that he will not accede to the demands of the Dutch, but will dispatch the Duke of Alva to subdue them, since he would rather relinquish all their country than permit them to be heretics.

A woman, Otavia, clad in mourning, now endeavors to come before the King, whereupon a guard rudely thrusts her back, and speaks to her in a threatening tone. The disturbance having attracted Felipe's attention, he asks one of the courtiers the cause of it, and when he is informed, sternly reprimands the guard for ill treating a woman. He then bids Otavia step forward, and asks her what favor she desires. She replies that she is a widow, and that her son, aged fifteen, has been sentenced to death for having committed a murder. Imploring clemency, she begs that he be allowed to turn soldier, and have the opportunity of sacrificing his life in a better cause — that of fighting for his King. Felipe grants her prayer, but explains that he does so only out of sympathy, and not deliberately to reverse the judicial decision, which was just.

Doña Leonor, having learned that her lover Don Juan of Austria, half brother of the King, has been ordered by the latter

to lead an army against the rebellious Moors in Granada, writes to Juan reproving him for intending to desert her. Just as she has finished the letter he appears, whereupon she greets him very coolly. After a long conversation, however, Leonor shows herself less vexed, and on taking his leave, Juan promises to return that night to say farewell.

Santoyo reads to Felipe, late one night, a number of petitions, and after the King has passed upon them, with his grounds for granting or refusing each one, his Majesty withdraws to write a letter to the Pope, Pius V. Therein, he gives his reasons for not joining the Holy League, but promises to send orders to his Viceroys to protect the city of Venice. When he has finished the communication he reappears, and, not noticing that Santoyo has fallen asleep during his absence, bids him read and seal it. The old man of course makes no reply, and as soon as Felipe sees that he is asleep he tries to wake him. Although his efforts are only partly successful, still the King hands him the letter and repeats his request. In a mechanical and listless way, Santoyo then seizes the inkstand, and assuming it to be the sandbox, empties its contents over the sheet. Naturally, Felipe is vexed, but, concealing his anger, merely tells the old man to get wide-awake, while he withdraws to write his letter over again.

Act II.

During the time that is supposed to have elapsed since the close of the preceding act Santoyo has died, and is mourned by all except the Prince, Don Carlos. That he does not share the general grief results from the fact that Santoyo advised Felipe not to allow him to take part in the coming campaign in Flanders.

Carlos is very jealous of the Duke of Alva, whom Felipe has selected as leader of the invasion, for he feels that he holds a position which by right belongs only to himself. Accordingly,

when he now meets the Duke, he tries to dissuade him from taking part in the expedition, but the other declares that he has no choice in the matter, and must obey the King's orders. Carlos then becomes furious, and tries to stab the Duke, who saves his life only by seizing his assailant's arm. At this juncture the King appears, and, on Carlos retiring, bids the Duke relate the cause of the quarrel. When Felipe has learned what has taken place, he is not a little vexed at his passionate son, and orders the Duke to leave for the Netherlands the next day.

Carlos vows vengeance upon the Duke, and is more determined than ever that he must die. Deciding to enlist the aid of his uncle Juan, who has now returned from the Moorish campaign, one night asks him to promise to kill the favorite, but Juan of course refuses. While they are arguing they draw near the house of Leonor, and Carlos asserting that he has heard of her great beauty, expresses the desire to see her. Very naturally, Juan is by no means pleased, and endeavors to dissuade the Prince from his idea by stating that he will run the risk of meeting Leonor's parents and brother. But Carlos, true to his stubborn nature, cannot be so easily swayed, and orders Juan to call the girl at once, else he will break down the door. Juan sees himself forced to acquiesce, and summoning his loved one to the grating, tells her in anxious tones of his predicament. Not confused in the least, Leonor bids him tell the Prince to approach, and when Juan does so, Carlos is delighted, for he supposes he will be admitted to the house. He is doomed to disappointment, however, for his entreaties and arguments are answered only by banter on the part of Leonor. Finally, he loses his temper, and becomes so impudent that she closes the window in his face. Carlos's rage knows no bounds, and uttering all sorts of threats, he is escorted by his uncle towards the palace. On the way, the couple fall into a heated argument over the merits of their respective fathers, and by the time they reach the palace, Carlos is talking so loudly that the King hears him, and hastens to the spot.

Dismissing Juan, Felipe learns from his son the cause of their dispute, and with a reprimand orders him to bed.

Act III.

Having heard that the people are continually complaining of his son's actions, Felipe becomes vexed, and decides to have an interview with him. Accordingly he sends a courtier to seek Carlos, who is discovered playing *pelota*, in an endeavor to forget an attack of the ague from which he is suffering. When he comes before his father, the latter asserts that his demeanor greatly displeases him, and that if he does not reform he will have to suffer the consequences. Hereupon, Carlos declares that he feels he has been slighted, for notwithstanding his desire to serve as general in Flanders, the choice fell upon the Duke of Alva. This showed plainly that his father considered him unworthy of such an honorable and responsible position. Before the Prince has finished all he wishes to say, he is again seized with the ague, which finally becomes so violent that Felipe forgets his anger, and, calling attendants, orders him carried to his apartment.

The Cardinal now enters, bearing a document relative to the King's approaching marriage with his niece Ana of Austria, daughter of Maximilian II., Emperor of Germany. By the terms of the document, she is to bring with her as dowry one hundred thousand crowns, and as earnest money a like amount. Should she outlive the King, she will receive forty-six thousand ducats a year, provided she does not remarry. The agreement also stipulates that Isabel, another daughter of Maximilian, shall become the bride of Charles IX. of France, while Margarita, sister of the latter, shall marry the King of Portugal. After Felipe has carefully read the document, he places his seal thereon, and orders a hundred thousand ducats to be given to the Archduke who brought it to Court.

Soon after the Cardinal has withdrawn Juan enters, and to Felipe's inquiry concerning Carlos, replies that he asks permission to retire for a short time to Alcalá, for the benefit of his health. The King states that he may do so, and then informs Juan that the latter has been chosen by the Pope as general of the League against Selim and Mustafa.

In response to Felipe's summons Pompeyo, a sculptor, now appears, and is ordered to complete as soon as possible some unfinished bronze figures for the decoration of the Escorial. Pompeyo declares the delay to be caused by a scarcity of workmen, whereupon the King bids him obtain them from Italy and Germany. Asserting that his son is an expert sculptor, the artisan laments his inability to make use of him, since he is imprisoned at Zaragoza for killing an officer while resisting arrest. When Felipe hears this, he states that the culprit shall be set at liberty; while Pompeyo, delighted, resolves to retire with his son to some spot where the King may be unable to find them.

Receiving word from the Archbishop of Seville that Ana of Austria is approaching Segovia, Felipe repairs thither and meets her, accompanied by her two brothers, Alberto and Venceslao. After the usual courtesies have been exchanged, the Archbishop bestows the nuptial blessings upon the couple. and prepares to celebrate their marriage the following day.

El segundo Séneca de España.

(The Second Seneca of Spain.)

PART SECOND.

Act I.

Desiring to impress upon his son Fernando that death claims Kings no less than their subjects, King Felipe, accompanied by

Don Diego de Córdoba and the Cardinal, leads the young Prince to the burial vault of his ancestors. The first tomb before which the party halts is that of Pedro the Cruel, and as soon as the appelative "*Cruel*" has caught the King's eye, he bids to be replaced by the word "*Justiciero*", on the ground that mortuary inscriptions are intended to make known the virtues of the dead, not their defects. The adjacent sarcophagus contains the remains of Fernando IV. — The Summoned —, and since the Prince confesses his ignorance why he should have been so styled, Felipe relates the reason.

Passing the tomb of Alonso the Chaste, the party stops before that of Alonso XI., and the King orders it to be opened. The body of the deceased lies clad in full armor, but has no sword, a deficiency which the Cardinal attributes to the greed of a sacristan, who despoiled the corpse while cleaning the tomb. Felipe declares that the loss must be made good immediately, whereupon Diego offers his sword for the purpose. Averring, however, that only a royal blade can be so used, the King places his in the sarcophagus, and then takes Diego's for himself.

Further inspection of the vault is interrupted by the entrance of a messenger from the commander of the Armada, the Duke of Medina Sidonia, who sends word that the fleet has been disabled by a terrible storm, even before meeting the enemy. All present are surprised at the composure with which Felipe receives this news, and his very self-control at once dispels the fear that has been engendered in the messenger through making such an announcement. When he has learned a few details of the catastrophe, the King declares his intention of leaving at once for the Escorial.

On the way thither, a heavy rainstorm compels Felipe and his companion, Diego, to seek shelter in the house of a peasant, Rana, and in the absence of the latter they are entertained by his niece, who is quite unaware of the identity of her visitors. At last Rana appears, and soon the royal coach drives up with

Queen Ana, the Prince, and attendants. After the confusion incident to their arrival has subsided, the Queen gently chides her husband for having deserted her.

When all have withdrawn save Diego, the King hands him a petition which he has received, and bids him read it. Therein, a woman of Toledo complains that a prebendary, Don Rodrigo de Peralta, after having dishonored her has cast her off, and refuses to aid her. Ordering Diego to investigate the affair, his Majesty avers that should the complainant be found well-born and needy, he will cause one half of her deceiver's income to be paid to her for life.

This matter disposed of, a communication from Escovedo next claims Felipe's attention, and he declares that so often has the Secretary written him on the same topic — the remuneration of the former's brother for his aid in the Holy League —, that he can guess the contents of the present letter even before breaking the seal. A hasty glance at the paper is sufficient to prove the correctness of the King's conjecture, and, no little vexed at Escovedo's importunity, he withdraws to write a reply.

Scarcely has he set foot in the adjoining apartment, when there enters Juan de Alansazo, a notary, who asks leave to see his ruler concerning an important matter. Mindful of Felipe's injunction that he must not disturbed, Diego is about to deny the visitor's request, when the King calls to Alansazo to state the nature of his business. When he has done so, the notary declares that before leaving he must *see* the King, for, otherwise, how can he be certain that it is to him and not to someone else he has been speaking. This frankness so pleases Felipe that he at once shows himself, and after Alansazo's departure asserts that he will someday reward him.

Act II.

Diego complains to his servant Morata that although he unmistakeably enjoys the royal favor, yet each time he asks the

King for an appointment, he is told that the office which he desires is already filled. Morata suggests that this set reply is designed solely to conceal Felipe's aversion to granting his favorite's request, — the reason for this he states he does not know —; and adds that a very simple artifice will enable them to solve the mystery. He — Morata — will ask the King for an office, in reality occupied, but about which he feels sure his Majesty will know nothing; if the King makes his usual reply, his deceit will be disclosed.

The approach of Felipe now enables the wily domestic to put his plan into execution, and so very evident is the couple's astonishment on receiving the stereotyped answer, that the King asks the reason. Not in the least embarrassed, Morata blurts out: "It's strange that the appointment has just been made, for I know that the person who holds the office is still living."

Aware that he is cornered, Felipe admits that his real object in always making such a reply is to avoid offending the petitioner, for if one is ill suited to an office he prefers thus to dismiss him, instead of openly stating his objection. He concludes by banishing Morata for his impertinence.

Saddened by the death of the Queen, and bent down by his old age and infirmities, Felipe retires to an oratory, and after beseeching God that he grant him mercy and an early death, recounts his many conquests and achievements. While thus engaged he is surprised by Prince Felipe, whom, after an exhortation always to trust in God, he dispatches for Diego and the Marquis of Vélez. When the latter arrive, the King explains that he requires their presence in the transaction of some business, and wishes the Prince to sign all the documents, in order that he may acquire the necessary familiarity with such matters.

The first petition presented to the King is that of one Monsalve, who asks to be given the Magistracy of Málaga. After his personal appearance has been described to him, Felipe refuses the application, on the ground that a man so short in stature

would be wholly unfitted to govern a city so turbulent as Málaga. Diego's suggestion that Rodrigo de Peralta — the erring prebendary of Toledo — possesses the qualities requisite for such an office, meets with equal disfavor, his Majesty declaring that the betrayer of a woman would indeed be ill suited to rule a city.

The Marquis now informs the King that the term of the chief magistrate of Seville has expired, whereat Felipe announces his intention of temporarily appointing Juan de Alansazo, the notary, to serve till the Count of Puño de Rostro, the permanent incumbent, may be able to enter upon his duties.

Through Diego's intercession, the King has consented to pardon the former's servant Morata, and when now the trembling lackey appears, Felipe fulfills his promise. Hardly has he done so, when the arrival from Lisbon of his nephew, Cardinal Alberto, Archduke of Austria and fiancé of the Princess, is announced.

Act III.

While dozing, Felipe in a vision sees slowly file before him a funeral procession, and if among the priests he clearly distinguishes the face of his confessor, just as distinctly does he recognize the corpse as that of himself. Startled, the aged monarch infers that his death is not far distant, and calling the Marquis, orders that a coach be at once made ready to convey him to the Escorial.

Arrived there, the King orders his coffin to be brought to him, explaining that he wishes to ascertain whether the "dwelling" he will occupy for eternity is satisfactory. When this singular request has been complied with, he directs that one foot be added to the coffin, in order to give sufficient space for the subsequent lengthening of the corpse. His belief that embalming is an indecency, causes him expressly to forbid it being performed upon him, and after having issued explicit directions regarding his

burial, he hands one of the courtiers an ancestral charm, to be delivered to the Princess.

At this juncture, the Marquis announces the arrival of the Prince and his sister — news which so delights the King, that in spite of his weakness he insists on going to receive them. After a most affectionate meeting with his children, Felipe bids all present seat themselves about him, and then turning to his son and successor, thus addresses him :

" Now that my life of seventy years is nearing an end, I bestow on you my sword and kingdom, ordering you as my son and beseeching you as my friend, that you always obey the Pope and assist him in his wars with the infidels. Keep peace with Italy and France ; guard my dear daughter Isabel ; and especially see to it that she become the bride of her cousin Alberto. The Pope has already promised his dispensation therefor, and, moreover, has authorized that as Archbishop of Toledo Alberto shall enjoy all the benefices of that office. Since it may appear, my son, that what I have already bestowed upon you is yours by indisputable right, — a gift in which affection plays no part, — I present you with this crucifix of precious stones, as a token of my love. My father clasped it in his dying hands ; I shall do likewise, then it shall be yours ".

When he has thus spoken, Felipe requests the Sacrament to be administered while he is still conscious, and with a blessing for his children fondly bids them farewell, and retires. Not long after, Alberto and Diego, who have been among those present at the death scene, inform the Prince that his father, conscious to the last, has expired.

El Señor Don Juan de Austria.

(Don Juan of Austria.)

Act I.

On Ascension Day, Alexandrino, the Papal Legate, arrives at Madrid by way of Barcelona and Guadalajara, and is welcomed by King Felipe, Ruy Gómez, and Don Juan. At the gate by which he enters the city a magnificent altar has been erected, and seated beside this, and surrounded by a portion of his retinue, the Legate reviews the imposing procession that passes before him. When it has drawn to an end, the King alights from his carriage, and, doffing his hat, does hommage to Alexandrino. With bared head the Legate receives his Majesty, and on the conclusion of their courtesies, Felipe places him at his right hand and Juan at his left, and withdraws.

Desirous of witnessing such an impressive spectacle, Countess Porcia, the *inamorata* of Juan, accompanied by her maid, endeavored to gain a point of vantage. So great was the crowd, however, that she was unable to see even the elevated altar, and on now meeting Morata, Juan's servant, she gladly accepts his offer to describe what he has just seen.

That night, — as often, — Porcia receives a visit from her lover and his nephew, Archduke Alberto, and, after the exchange of some repartee, she suggests they make a beginning of the poetry with which they are wont to entertain themselves on such occasions. Asked by Juan to name who is to commence, Porcia selects Alberto, and when he has finished his sonnet, she requests her lover to follow. Juan is in turn succeeded by Porcia and Morata, and he then states that being midnight he must leave, as Felipe is wont to summon him at that hour. Morata, accordingly, calls the carriage, and with an interchange of courtesies the little party separates.

Meantime, at the palace, Felipe informs Don Diego de Córdoba that he has heard that Juan and Alberto go out nightly — a practice of which he disapproves, and which he proposes bringing to an end. Passing to the door of Juan's apartment, he hands Diego his master key and commands him to unlock it. The courtier hesitates, whereupon the King seizes the key, opens the door, and orders him to enter. He does so, closely followed by his Majesty, and, after the lock has been thrown, Felipe remarks they will sit down and chat while awaiting developments. Diego replies that he would much rather sleep, but the King insists on him taking a seat, and by his side moreover, since he wishes to treat him as a friend, not as a mere subject. After having discussed various topics for a considerable time, they are startled by the noise of someone endeavoring to open the door, and a moment later hear the voice of Juan demanding admittance. Owing to the King having purposely left his key in the lock, Juan cannot insert his, and he soon becomes angry. At Felipe's request Diego asks: " Who is there ? ", and, no satisfactory reply being received, then demands: " Whom do you want? ". A saucy answer follows from Morata, whereupon the King bids Diego open the door, and Juan and his servant enter. Naturally, they are no little surprised to see Felipe, who, after dismissing Diego and Morata, tells Juan that he must warn his nephew Alberto to cease going out so much at night. If he does not heed the admonition, he will be punished. Notwithstanding the King adds: " I had intended to speak to Alberto myself, but prefer you to do it ", Juan feels sure that it is really for him that the warning is intented.

Act II.

Juan relates to Morata that by night — he has just called upon Porcia, who received him in her garden. On account of the excessive heat she was clothed in the lightest attire, which circumstance had such an evil influence over him, that he besought

her for her favor. She resisted his pleadings, and when at last he became too importunate, burst into tears. This and her reproofs caused him to realize his mistake, and ask her pardon.

While Morata is endeavoring to convince his master of the folly of having allowed himself to be influenced by Porcia, Felipe enters, and dismissing all present except Juan, declares he wishes to speak to him. After narrating the latter's life, from his first meeting with him as a child, the King expresses the desire that he go at once to Flanders and assume the governorship. His predecessors have been far from satisfactory, since if Don Fernando de Toledo ruled too rigorously, the *Comendador Mayor*, Don Luis de Requesens, went to the opposite extreme. Felipe then hands his brother a paper, which he asks him to read aloud while he himself writes to the Princess Margarita. So soon does the King finish his letter, that Juan has not the opportunity to read all the communication he has given him, which deals with the proper appelations of various members of Church and State. Accordingly, Felipe bids him lay it aside for the present, and upon receiving his assurance that he will pass to Flanders, declares he must bear in mind the words spoken by Trajan to the Senate on his coronation : — " Take this sword, and should I govern well, fasten it to my side. If I should rule as a tyrant, however, run it in my breast. "

Porcia is so possessed with a feeling of impending misfortune, that after having passed a restless, sleepless night, she arises sad and weary. Declaring to her maid that she wishes to endeavor to bury her sorrow in slumber till the arrival of Juan, she lies down and falls into a troubled sleep. Shortly after, Juan enters, and on hearing his *inamorata* speaking in her dreams, laments the cruel fate which forces him to leave her. At the close of his long soliloquy, Porcia suddenly awakes, and from the demeanor of her lover assumes that all is not well. His sadness, however, she supposes due to Felipe's discovery of their love, and she is therefore inconsolable when Juan tells her that he has been ordered to

Flanders. With a long and fond farewell the two separate, firmly convinced they will never meet again.

The King receives a letter from the Pope, to the effect that Juan should be given the title of Lord of Tunis and Goleta, as a reward for his bravery in wresting these two strongholds from the Turks. It is not the first time that the Pope has written on this subject, and Felipe is much provoked both by the former's importunity and by his own jealous thought that Juan may possibly be considered his equal in ability. Therefore, when Diego makes bold to support the demand of his Holiness, he meets with a curt rebuff, in the shape of: " Who asked you to meddle in this ? Be quiet! "

Alberto then ventures to intercede, asserting that it is only natural that such a great warrior should desire some recompense for his bravery. To this the King replies: " He who serves only with the object of obtaining a reward acts from no high motives, for he should strive after virtue solely for its own sake. "

A fanfare is now heard, and upon Felipe demanding its significance, Diego states that Prince Fernando desires to do honor to his uncle Juan, who is about to take his departure. At this moment the newly appointed Governor enters, accompanied by the Prince and attendants, and approaches his brother in order to say farewell. Although Felipe clasps him in his arms with great apparent affection, he addresses him merely as " Your Excellency " — that which greatly displeases Juan, who deems himself worthy of the title " Your Highness ". He has the good sense, however, to conceal his chagrin, and turning to the Prince embraces him most fondly. Just as he does so, the King passes behind Juan, and struck by the chape of his scabbard, is scratched and thrown to the floor. Juan is greatly frightened, but his brother assures him that his injury is practically nothing, and might easily have been much worse. " Had it been so ", replies the other, " I should certainly have thrown myself through that window into the court below. "

Act III.

Three petitioners present themselves to Felipe, of whom the first, a soldier, asks for a certain post, only to be told that it has already been assigned. Instead of showing disappointment, he thanks Felipe so cordially that the latter inquires the reason. The soldier replies that it is the King's promptness he appreciates, because had he been obliged to wait a year for his decision, the little money he had saved before leaving home would have been spent before the expiration of that period. So pleased is Felipe with this philosophical answer, that he asks the soldier soon to return, promising to seek another position for him in the meantime.

As soon as the soldier has withdrawn, a lawyer hands the King a petition soliciting the Governorship of Ávila. Even before reading it, or before Alberto can give him any information regarding the candidate, Felipe declares that he is already sufficiently informed, and refuses to grant the application. The petitioner — he states — has just married an extremely beautiful woman, and it is only natural that if he were appointed Governor he would not attend to his duties, but would devote all his energies to pleasing and serving his bride. Therefore, he bids him return at the end of a year, for by that time married life will have lost its novelty — as happens to all.

An old man now approaches and asks the King to grant a pardon to his son, who is under sentence of death for having killed his own mother. He makes this plea not because he condones such a horrible crime, but because the execution of the murderer will not restore his victim, and will serve only to deprive him — the father — of his one remaining solace. Felipe replies that for their own safety, the accused must be hung at once, for he who has killed his mother would, with equal readiness, take the life of his father or his King.

Juan, accompanied by Morata, has reached Luxembourg, where on behalf of his mother, Margarita of Austria, he has been received by Mons. de Naves. By him he has despatched letters to Margarita, and the emissary now returns bearing messages of welcome both from her and the Deputies. Therein, he reads that the people will hail his coming with delight, for they believe he will terminate those bitter conflicts that have so long disturbed the peace of the States. In order to assist in the elaborate preparations that are being made to receive Juan, Mons. de Naves asks his permission to return at once, and shortly after he departs two women approach. Wearing masks and dressed in Flemish costume, their disguises are so perfect that neither Juan nor Morata suspect them to be Porcia and her maid. Morata delighted at the prospect of a flirtation, asks his master to go with him to meet the couple, but Juan is still true to Porcia, and refuses. However, after Morata and the maid have spoken together for a short time, Juan is inveigled into the conversation, and Porcia discloses her identity. So amazed is he, that at first he believes some stranger to be deceiving him. In answer to his questions, Porcia states that his departure caused her such sadness that she resolved to follow him, and since reaching Flanders she has been living with her mother.

At this juncture their conversation is interrupted by a clarion, announcing the arrival of Margarita, her retinue and the Deputies, whereupon Juan takes leave of Porcia and goes to meet them. In spite of his remonstrances, Margarita receives her son on bended knee, and after he has shown her the same deference, she declares that she has heard of his victories only by letters. Taking the hint, Juan replies that he will gladly narrate them, should she so desire, and upon receiving an affirmative answer, recounts at great length his whole life — a recital which brings the play to a close.

Ser Prudente y ser Sufrido.

(To be Prudent and to be Devoted.)

Act I.

Alfonso, who has just been crowned King of León, selects Bermudo as his confidential adviser, and in a long interview tells him what he will expect of him. In addition to his other duties, he is to ascertain what the people at large think of their new sovereign, and then communicate to him their opinions. Before dismissing Bermudo, Alfonso warns him never to mention in his presence the name of Doña Elvira, whom as Prince he loved but as King must forget, since more serious matters than love-making now demand all his attention.

Bermudo, soon after his interview with the King, receives a message from Elvira bidding him come to her at once. He complies with her demand, whereupon she, piqued by the King's indifference and neglect, declares that although Alfonso has ceased his attentions he has not renounced her publicly, and till he does she can entertain no other lover. She then requests Bermudo to ask the King formally to release her from any obligation towards him, hoping to win the latter through exciting his jealousy. Bermudo replies that Alfonso has forbidden him even to mention her name, but Elvira, undaunted, urges him to grant her request, adding that if he does, she will further his suit with her sister Flor, of whom he is enamored. This temptation Bermudo cannot withstand, and he capitulates. Elvira, delighted, then asserts that she wishes to hear the King's comment on receiving her message, and accordingly intends concealing herself within earshot.

Who will be chosen Prime Minister by the new King is now the all absorbing question, and even Alfonso himself has not yet

decided which of the courtiers will best fill the office. Wishing to learn their true feelings toward him, he hides in the hall where they are engaged in conversation, and then causes to be unveiled a large portrait of himself, with an eulogistic inscription from his own pen. Many of the remarks and criticisms that follow are far from complimentary to Alfonso, and cause him forcibly to realize what a prominent part hypocrisy plays in Court life. Among his disparagers is one Mendo, whose slurs happen to be overheard by a loyal courtier, Fernando de Quiñones. The latter rebukes Mendo for his perfidy, whereupon the couple fall into a heated dispute, terminating in a challenge to a duel that night at twelve o'clock.

Act II.

True to his promise to Elvira, Bermudo is about to communicate her request to the King when he rudely interrupts him, and rebukes him for speaking of her in defiance to his prohibition. Bermudo, however, cannot be so easily turned aside from his purpose, and finally, after considerable persuasion, Alfonso allows him to continue. When he has concluded, the King bids him inform Elvira that she is released from all obligations toward her royal suitor, and then sternly warns him never, at his peril, to mention her name again.

Elvira, who, in accordance with her intention, has been playing eavesdropper, becomes furious at Alfonso's declaration, and rushes out from her hiding place, to the utter dismay of Bermudo. She brands the King as a deceiver whose sole object has been to gain her honor, whereupon he denies this accusation, and with a promise to be bestman at her wedding, abruptly retires.

Fernando reaches the duelling ground at the hour appointed, and while he is waiting for his adversary, the King, accompanied by Bermudo, approaches through the darkness. Having overheard the quarrel between Fernando and Mendo, and the challenge which has passed between them, Alfonso has come to forestall

their duel and reward Fernando's loyalty. Fernando naturally assumes the newcomer to be Mendo, and draws his sword, but after the King has made known his identity, he sheathes it and asks for pardon. Telling Fernando that he has overheard their dispute, Alfonso, greatly to his surprise, creates him Prime Minister, and adds that he deserves the honor for his loyalty and devotion. Mendo now appears, whereupon the King discloses his identity, informs him of what has just taken place; and bids him give his hand to Fernando.

The latter, after having made an alliance with Bermudo for their mutual advantage, determines to tell Elvira of his appointment. For a long time he has been enamored of her without receiving much encouragement, but now he imagines that she will regard his suit more favorably. When he calls on her, she craftily resolves to turn his love into an effective weapon for exciting the King's jealousy, and accordingly devises the following stratagem. Greatly to Fernando's delight, she invites him to call again at a specified hour, and then dismisses him. Shortly before the time fixed for his visit, she summons Bermudo, and on Fernando's arrival, by means of a very plausible pretext, induces the former to conceal himself. In this way Bermudo is of course forced to be an eavesdropper.

Supposing — as indeed all do — that Bermudo and Fernando are deadly enemies and political rivals, Elvira imagines that out of spite Bermudo will repeat to the King whatever she may now say to Fernando. Thus Alfonso's jealousy will be aroused. Accordingly, after congratulating Fernando on his recent appointment, Elvira confesses her love and warns him to be discreet, for if the King hear of their attachment, he may remove him from office.

Act III.

Bermudo realizes that since he has been a listener to Elvira's declaration of love to Fernando, he is placed in a very delicate

position. As the King's adviser, he is bound to tell him what he has overheard — not from any enmity toward Fernando, but from the point of view of duty. On the other hand, he fears that if Alfonso discover his Prime Minister to be engaged in an amour, he will remove him from office.

After long and serious reflection, Bermudo finally decides that loyalty to the King should take precedence over devotion to a friend. Accordingly, after first exacting a promise from Alfonso to pardon Fernando, he discloses what he has overheard. The ruler declares that if Fernando is paying court to Elvira with an honorable object, — that of marriage, — he has no objection; but notwithstanding this assertion, Alfonso's jealousy is all aroused, exactly as Elvira expected it would be. Then, too, he is piqued by the thought that the rupture between Elvira and him may possibly be attributed by the people to her caprice instead of his. Moreover, it further vexes him that he should be made jealous by no other than his intimate, Fernando. Therefore, when now the Minister appears, he upbraids him soundly, calling him a gallant and a deceiver, — which treatment serves only to make Fernando more determined to have Elvira, even at cost of his position.

Elvira receives a call from Fernando, but although — to her great joy — she has been informed by Alfonso that he proposes visiting her at this very time, she determines not to reveal the King's intentions. Her object in this is to bring the rivals together, which she hopes will so aggravate Alfonso's jealousy, that he will make her his Queen. Fernando happens to be in the midst of a passionate declaration of love when the King enters, unobserved by him, and as soon as Alfonso sees that he is ignorant of his presence, he determines to keep silent. When her suitor has concluded, Elvira asserts that he must first ask the King for her hand, whereupon Alfonso advances and after scoring Fernando most sarcastically, declares that he is tempted to remove him from office. However, he will not take such an action,

if for no other reason than to punish himself for having chosen him. Notwithstanding Elvira's strenuous protestations that she loves the King, and that her attentions to Fernando were designed solely to excite the former's jealousy, Alfonso now bids her give her hand to Fernando, while Flor becomes the wife of Bermudo.

Los Templarios.

(The Templars.)

Act I.

Albante, leader of a band of outlaws, is madly infatuated with Cassandra, one of many pilgrims he has taken captive while on their way from Jaffa to Jerusalem. Cassandra, however, treats him with the utmost scorn, and is resolved never to yield to his solicitations, although she fully realizes that such conduct may result in her death. Finally, Albante determines to make use of strategy, confident that he will win his *inamorata* if he can excite her jealousy by paying court to another. Therefore, he announces to Cassandra that while she need have no fear for her life, still she must remain in his charge till he pleases to free her.

Hardly has Albante thus spoken, when the unexpected appearance of Flora, a peasant from a neighboring village, gives him the opportunity of testing the power of jealousy. Praising her beauty in the most extravagant terms, Albante concludes by asking her to become his wife on the following day. But, to his utter dismay, he finds that is cunning produces a result very different from the one he intended; since Flora, instead of turning a favorable ear to his declarations of love, berates him for being with another.

While the unlucky bandit is vainly endeavoring to silence Flora, a signal, thrice given by his companions, apprises him that his enemy, the Templars, is close at hand. Declaring that no time

must be lost in engaging them, he bids Cassandra accompany him, and hurries away.

If in his love affairs fortune has been unpropititious to Albante, equally so is it in his battle with the Templars, for he and his men are put to rout, leaving Cassandra in the hands of one Germano. The fair pilgrim, already charmed by the handsomeness of her rescuer, manifests an embarrassment and confusion which he mistakes for fear, and accordingly he promises to protect her. His words are overheard by his mistress Flora, the peasant, who, since the termination of the encounter, has been seeking him, and rushing forth from a thicket, she bitterly accuses him of infidelity. Germano, without making any answer to this charge, abruptly retreats, whereupon Flora asks Cassandra to accompany her home as her guest — an invitation which is gladly accepted.

On the way, Cassandra expresses her surprise that she should have twice aroused Flora's jealousy, and adds that how the latter can be in love with both Albante and Germano — enemies, moreover — is to her quite incomprehensible. After giving an account of the origin of the Templars, Flora tells Cassandra that one night she was visited by Germano, who dishonored her and deserted her. For some time previous to this she had received the attentions of Albante, with the object of securing the immunity of her village from his cruel ravages. Her stratagem was successful, but he soon tired of his mistress, and is now detested by her as strongly as she loves Germano. It was he, not Albante, that she was seeking when she came upon Cassandra and her captor; and the feigned anger she showed was actuated solely by fear, and the desire to make Albante believe that she still loved him. On the contrary, her jealousy at discovering Albante with Cassandra was genuine.

Iacobo de Mola, master of the Templars, reads to them in conclave a number of new laws, most strict and explicit, that have been added to their code by Saint Bernardo, and confirmed by

the Pope, Eugenio III. When he has concluded, he urges them to maintain the holy reputation they have over all the world, and announces that Albante and his men have offered to join them, on condition that they receive a pardon for their crimes.

Act II.

The proposal of Albante and his fellows has been accepted by Iacobo, and the wisdom of the latter's action is proved by the substantial aid the new members have already given their order. In a naval battle with the Moroccan Muley, they killed him and his men, and took possession of all his galleys. Besides, Albante's associate, Germano, attacked Ozman the Turk, wounding him and putting to rout with great slaughter his army of ten thousand men.

Justly proud is Iacobo when the two conquerors come before him in the city of Rhodes, and relate in detail their exploits — achievements that well justify the enormous income of the fraternity, and the many generous gifts it receives. But, on the conclusion of their narrative, Iacobo has not the opportunity fully to express his gratitude and approbation, for word is brought that forty thousand Turks, of whose approach he has already been apprised, have at last arrived and are about to attack.

With an exhortation from Iacobo for every man to do his duty, the council quickly disperses, and after a desperate battle the Turks are repulsed. The victors have just assembled to receive the thanks of their master, when a messenger arrives with the startling announcement that Saladin has taken Jerusalem. Joy instantly changes into such utter consternation, that for some little time not even Iacobo can collect himself sufficiently to order a departure for the unfortunate city, that very day. Only a small company will remain behind, to protect Rhodes against future assaults.

To Cassandra and Flora, tired of the roving life they — dis-

guised as Templars — have been leading with their lovers, this intelligence is most unwelcome. Accordingly, Flora proposes to Germano that, in place of setting out with the main body, the four pass the night at a peasant's cottage, and overtake the others the following day. Germano gives his approval, and shortly after the party has reached the cottage, Flora overhears a peasant make a disparaging remark concerning her relations with her companion. This so angers her, that she attacks the offender with a dagger, whereupon, out of revenge, he hurries to Iacobo and lays before him the whole matter. For some time the master has been aware that his two captains are far from perfect in their morals, but has delayed punishing them through lack of sufficient evidence. Now that he has such an excellent opportunity to secure it, Iacobo, masked and accompanied by two hundred of his men, repairs to the cottage, and takes a stand where he can overhear the conversation of those within. No long time is needed to confirm the reports that have reached his ears, and doffing his mask, he takes the terrified culprits so unawares that they have no chance for escape. After listening to a bitter denunciation of their infamy, they are deprived of their mantles and swords, shackled, and — secretly swearing vengeance on Iacobo — forced to accompany their subordinates as prisoners. Flora and Cassandra are then cast into prison.

Act III.

After a month's incarceration Flora and Cassandra are released, and still faithful to their lovers, endeavor to learn their whereabouts. After much wandering they at last meet with success, and on finding that Germano and Albante are in prison, take service with the wife of the jailer. The next steps are to secure an impression in wax of the dungeon key, make a false key, and, under cover of night, free the captives.

Naturally, three years imprisonment has not served to cool

the resentment of Albante and Germano towards Iacobo, and, out of revenge, they decide to pass to France, and reveal to Pope Clemente V. and King Felipe such scandalous misdeeds of the order as will lead to an investigation. Iacobo will then be publicly censured, perhaps punished, for not maintaining the high standard of morality and religion which all the Christian world supposes the Templars to observe.

When the informers come before the Pope, and make known to him the nature of their errand, to their surprise and chagrin he states that he is already cognizant of what they wish to disclose. Further, the perverted life of the Templars has so angered him, that he is calling ten grand councils in various countries to condemn them to death, and, indeed, many are now languishing in prison. Consequently, Germano and Albante cannot expect to go free at present, though the Pope promises to spare their lives, if they assist him in gathering evidence against their associates.

Such intelligence dismays the couple not a little, yet they feel that even should the Pope break his promise they can rely on King Felipe, who has assured them of his aid in their conspiracy against Iacobo.

In order that their lovers may be kept apprised of developments, Flora and Cassandra enter the household of Ricarte, the Pope's secretary, as pages, and when they visit the prison with him they make known to the captives what they have learned. The feeling of hopefulness that Albante and Germano have so persistently cherished, is rudely shattered on the occasion of one of these visits, for their mistresses declare that, — conformably to a decree of the councils passed the day preceding, — every Templar, without a single exception, is to be put to death. Escape alone will save them, and on parting they agree to contrive this the following day.

In a long argument, Iacobo endeavors to convince the Pope that only those who have been manifestly proven guilty should

lose their lives, but his Holiness replies that to distinguish the innocent from the guilty is impossible.

The same day, — that of Saint Bernardo, patron of the order, — the Pope authorizes the immediate execution of the councils's decree, and ten thousand Templars are therefore put to death. Not a single nationality escapes, and in every case their enormous possessions pass to other organizations.

Before expiring, Germano and Albante beg Ricarte to protect Flora and Cassandra, and when this request is transmitted to the Pope, the latter presents the women with four thousand ducats, that they can marry if they desire. Flora, however, throws herself at his feet, declares that she wishes to die a nun, and is given an august pardon.

El Valiente más dichoso. (Don Pedro Guiral).

(The Most Happy Braggart.)

Act I.

About to be forced by her father to become the bride of Count Alexandro, Doña Angela Guiral secretly asks the latter to visit her by night, and, on his arrival, declares that in spite of her parent's determination she will never marry him, since she has given her heart to another. Concealing his anger, the Count resolves to kill his rival as soon as he learns his identity, and scarcely has he formed such a resolution, when Angela adds "My *inamorato* is my cousin, Don Pedro Guiral. We have grown up together, and although at first I abhorred his pride and haughtiness, later this feeling turned to love. Seeing that my father would not consent to our marriage, Pedro went to Rome for a dispensation, and has not yet returned. Meantime, you seek my hand, and my father is determined that to-night I shall become your wife. Rather than do so I will kill myself, and I implore you, therefore, to cease your attentions".

Furious, and secretly vowing vengeance, the Count decides not to reveal his true feelings, and accordingly assures Angela that he will comply with her desire, however difficult it may be for him to do so. He then departs.

Some time previous to this, Alexandro, under promise of marriage, dishonored a certain lady, Lisarda, and although he still continues to call upon her, she realizes from his indifferent, and even scornful manner that his visits are prompted solely by a sense of duty. Suspecting her maid, Flora, to know the reason for his coolness, Lisarda asks her to disclose it — a request with which, after some hesitation, she complies. To Lisarda's dismay, the domestic states that very night Alexandro is to become the husband of Doña Angela Guiral; and upon being asked how she heard this, Flora replies " From Angela herself, and from her household. " In despair, Lisarda orders Flora immediately to inform the Count that she knows of his intentions, and realizing that by reason of his rank any legal endeavor to prevent his marriage would serve only to make public her own dishonor, she decides to have revenge by taking his life.

Having obtained the dispensation to marry Angela, Pedro, with his lackey Beltran, leaves Rome and reaches Guadix, where she resides. However, in order that the welcome of his friends may not detain him from going directly to her house, he determines to remain outside the town till nightfall, when he may enter unobserved. As soon as it is dark, Pedro dispatches Beltran to apprise Angela of his arrival, and experiences no little surprise when very soon he returns, asserting that someone must have already informed her, since the house is ablaze with lights and crowded with visitors. While Pedro and he are discussing the matter, Lisarda and Flora approach, masked, whereat Beltran declares he will ask them if they know the reason for such gayety. To his question, Lisarda briefly replies that Count Alexandro is about to marry Doña Angela Guiral; and then asks to be excused from speaking further as she wishes to see the bride.

As soon as Lisarda and Flora have departed, Pedro, furious, swears he will take vengeance on Angela for her perfidy, and, in spite of Beltran's remonstrances, masks the latter and himself, and immediately passes to her house. Reaching the door of Angela's apartment, he demands admission, whereat her maid, Estefania, suggests to her that doubtless it is the Count, come to suggest a stratagem by which she can escape her compulsory marriage. Angela then bids Estefania open the door, and after having received an affirmative answer to her question " Is it the Count ? ", she does so. Pedro and Beltran enter to find Angela garbed ready for the ceremony, and when, a few moments later, they remove their masks, her surprise and delight are unbounded. Eagerly advancing towards Pedro, she asks whether he has obtained the dispensation, and is mystified — after being ordered to approach no closer — to receive the reply " Yes, to my sorrow I have, and since I am aware of what will very soon take place, I want to know where the Count is. "

Unable to understand her cousin's coolness, Angela is even more puzzled upon being branded as fickle and false — accusations which she vehemently denies. Finally, Pedro declares he will kill Alexandro on sight, and is about to leave the room when Angela places herself against the door, and clasping him in her arms, cries that he must either hear her or kill her. Subdued by this threat, Pedro listens for some time to his *inamorata,* who speaks in an undertone in order to avoid being overheard by Beltran and Estefania. Just as she avers that she will never marry any other but him, the voice of the Count is heard without, and, in terror, Angela begs Pedro to secrete himself behind a hanging. On the ground that such an action would be cowardly he refuses to comply, whereupon Angela, realizing that there is no time for argument, bids Estefania open the door. The moment Alexandro espies Pedro he orders him to explain his presence there, and after the other has told of his affection for Angela and of having obtained the dispensation for their marriage, Alexandro

declares that it will not be permitted to take place. To Angela's protests that he promised to defeat her father's resolution, the Count replies that now it is too late, whereupon Pedro draws his sword and swears he will kill him. In a rage, Alexandro unsheathes his blade, and eagerly obeys his adversary's summons to follow him from the house: while Angela determines to pursue the pair and flee with Pedro, should the encounter terminate fatally for Alexandro.

Act II.

Having killed the Count, Pedro escapes with Angela to France, and, disguised as natives of that country, later they set sail for Algiers. Their ship, however, is driven ashore on the coast of England, where they are the recipients of many honors and attentions. Disappointed not to have been granted by his cousin the favors which he had expected, Pedro treats her with haughtiness and indifference, and forms a *liaison* with one Rosa, who passes under the name of Serafina. At the end of a month he announces to Angela that they will resume their voyage, and on the day set for sailing she embarks, leaving him to follow. Not till the signal for weighing anchor has been given does Angela feel any anxiety regarding the absence of her companion, but when at this moment she espies him standing unconcernedly on the wharf, her former suspicions that he may be faithless are confirmed. Immediately leaving the ship, she chides the startled Pedro for his coolness and arrogance, rehearses what she has suffered for his sake, and asserts that she has been told of his intention to call, that very day, upon Serafina. However, in order to lead him to believe that she places no credence in what she has heard, Angela pretends that she has implicit confidence in his fidelity, and then leaves him.

Although the real cause for Pedro's delay in embarking was the receipt of a message from Serafina begging him not to forget

to visit her, he feigned to his irate cousin that important business demanded his immediate attention before sailing. Quite deceived by her statement concerning his proposed visit to Serafina, Pedro believes he can carry out his intention without danger of detection. Accordingly, he repairs to the spot Serafina designates, accompanied by Beltran, who, although formerly in love with Estefania, is now enamored of Serafina's maid, Celinda. In answer to Pedro's question why she summoned him, Serafina asks to be allowed to accompany him on his voyage, adding that all the money and jewels she possesses are at his service. To her great disappointment, he replies he cannot grant her request, but this does not prevent her from going independently to Algiers, where they will be able to see one another without fear of discovery.

Meantime, having followed Pedro unobserved, Angela and Estefania arrive and secrete themselves behind some bushes. Even before Serafina has the opportunity to reply to his suggestion, the recreant lover embraces her in a fond farewell, and at this moment Angela and Estefania appear from their hiding-place. Naturally, an embarrassing scene follows, which Angela soon terminates by asking her rival to hear her. She then tells at considerable length how she accompanied Pedro from Spain, — omitting the reason for their departure, however, — and what sorrow and jealousy he has caused her by his infidelity. At the conclusion of her narrative she departs, threatening to take her life, whereupon Pedro, in utter despair, calls after her to wait till he can explain himself. Angered and jealous, Serafina reproves him for speaking thus before her, but, undaunted, he declares he loves Angela alone, and then hastens to overtake her.

Furious, Serafina swears she will have revenge, and upon Celinda asserting that this is impossible because Pedro will very soon embark, she discloses a plan which she has just made. Knowing that three Moorish corsairs, Ali, Mostafá and Ceylán, are spying the coast near by with their fleet, she will endeavor

to communicate with them, and, if successful, ask them to seize Pedro before he sails. That they will grant her request there can be no doubt, since she herself is one of their fellow-countrymen. When, some time since, her husband, Osmán Amurates, was defeated by the Spanish in a naval battle and taken prisoner, she decided to leave her native land. Learning the English language, and assuming the English dress, she changed her name from Rosa to Serafina, and passed to England, accompanied by her faithful maid, Celinda. Her acquaintance with the handsome young Frenchman, Pedro, proved to be her undoing, for so enamored did she soon become of him that she granted him her honor.

Having thus spoken, Rosa declares that she will at once start in search of the corsairs, and bids Celinda accompany her.

Together with Angela and Estefania, Pedro and Beltran set sail, but before they have gone far a terrible storm arises and forces them to return to land. By good fortune they chance to find a rude hut, and leaving Angela and Estefania in its partial shelter till the storm shall have abated, depart in quest of more comfortable quarters. They soon fall in with five men, who also have been driven ashore by the tempest, and the strangers ask them where they are going. Pedro replies that they are searching for a village, whereupon a member of the party assures him that although one lies not far distant, an intervening stream, swollen by the storm, will prevent him from reaching it. With thanks for the information Pedro turns away, and, a moment later, overhears one of the strangers ask Beltran a question which shows him not to be a Catholic. Wheeling around instantly, Pedro approaches the party and declares they must either profess the Catholic faith on the spot or die. In place of accepting this ultimatum, the heretics draw their swords, and a fierce conflict ensues, in which Pedro kills two of his antagonists and puts the remainder to flight.

Meantime, the corsairs have been informed by Rosa of her desire, and are scouring the neighbourhood for Pedro. A distant

clash of swords chancing to reach their ears, they stealthily approach in the direction of the sound, and arrive at the scene of the combat between Pedro and the heretics a few moments after its termination. Ordering him and Beltran to surrender if they would not die, the Moors seize them and bear them off to their ship, the prisoners well realizing the futility of resistance.

For some time Angela has been harrassed by the fear that her cousin would meet with some misfortune, and when now she hears the command given him to surrender, she is filled with despair. Accompanied by Estefania, she hurries after the corsairs, and reaches the shore just as they are setting sail for Oran. In tears, she begs to be allowed to join them, — a prayer which is not granted, — and, as the vessel recedes, bursts forth into a long lamentation over the cruel fate that has befallen her.

Act III.

Garbed as Frenchmen, Angela and Estefania contrive to be carried to Algiers in the guise of servants by a Florentine merchant, and are overjoyed there to meet Pedro and Beltran. That the latter are in Algiers is due to the fact that after the departure of the corsairs for Oran, Rosa set sail thither, and having purchased the couple from their captors, brought them to her home in the former city. During the course of their conversation, Pedro assures Angela of his love for her and hatred for the Moors, whereupon she implores him to treat them with diplomacy, and avoid committing any rash act. She hopes that they may yet be able to return together to Spain, and he must therefore do nothing to arouse the resentment of the infidels.

At this juncture a servant of Rosa approaches, and states that his mistress wishes to interview Pedro's friend, the foreigner — meaning Angela. Just as the latter is about to answer the summons, Rosa herself appears with Celinda, and dismissing all present except Angela, declares " Pedro has spoken of you in such

praiseworthy terms, that I feel free to ask a favor of you ". She then requests the supposed Frenchman to inform Pedro of her displeasure at his indifferent treatment, for not only has she saved his life, but is the niece of the Duan of Algiers, and, indeed, is beloved by the King himself. To Rosa's surprise, the foreigner replies that he would gladly accede to her request were it not for a serious obstacle, the nature of which the Mooress then endeavors to guess. When all her surmises have proved incorrect, Rosa begs the supposed Frenchman to satisfy her curiosity, and after he has exacted a solemn promise not to be angered at his revelation, he confesses that he loves her. On the previous day, — he declares, — while searching for Pedro, he discovered her asleep in her garden, and so beautiful was she that she would have bewitched the heart of Cupid himself. Having cleverly described, at considerable length, her varied charms, the assumed gallant then declares that under the circumstances he cannot consent to further her love for his rival. Delighted at the picture that has been drawn of her, Rosa hints to her new admirer that if he can lead her to forget Pedro, she will give to him the latter's place in her heart.

Scarcely has Rosa finished speaking when she hears the voice of the Duan, and explaining to the supposed Frenchman that her uncle and several friends have come to dine, bids him depart, as she does not wish him to be seen by them. Angela immediately retires, but only far enough to gain a safe place of concealment, where, together with Estefania, she can spy upon the diners. The Duan and his party enter, and after he and his niece have exchanged courtesies, she invites them to seat themselves at a table — bountifully supplied — which has been brought in by Pedro and Beltran.

During the meal, a toast given to the King by the Duan leads one of the party to make a comparison between the Moroccan ruler and the King of Spain, decidedly to the disparagement of the latter. Wholly forgetful of his duties as waiter, Pedro

abruptly halts with a large platter he is carrying, and remains motionless while several of the guests expatiate on the correctness of the assertion that has just been made. Observing, at last, that his servant is neglecting his work, the Duan asks him what the trouble is; which demand attracts the attention of the others to Pedro's strange conduct, and causes them, in astonishment, to repeat the question. The waiter replies that since they have lost all respect for his King, it is his duty to kill them, and he is debating whom he will first fell with the platter. Before they can recover from their surprise, he has wielded his weapon with such telling effect that one of the party lies dead at his feet. Furious, the others draw their swords and spring toward him, but Pedro seizes the dead man's cutlass and valiantly defends himself, all the while retreating from the apartment.

When the combattants have disappeared, Rosa's supposed new admirer — Angela — enters, and upon the Mooress lamenting Pedro's rashness, declares " Now you should show your love for him, however much this may excite my jealousy ". At this moment a great uproar is heard, and an instant later Pedro, closely pursued by the infidels — among them the King, — dashes in and throws himself for protection at Rosa's feet. Only her command not to harm him saves his life, and she then explains that he is a slave of hers, in exchange for whom she believes the Spanish will restore her captive husband. The King, impelled by his love for his fair subject, declares that Pedro will be spared; and after asserting that he knows the captive will show him the same loyalty he has evinced towards his former King, names him major-domo of Rosa's household. Thanking the ruler for his kindness, Rosa suggests that he make Pedro his vassal by compelling him to embrace the Moorish faith — an idea which meets with the King's fullest approbation. While the latter and Rosa are discussing this step, Pedro expresses to Angela his displeasure in no uncertain terms, but his complaints are brought to a sudden termination when the ruler asks him " What have you to

say ? " By his reply Pedro makes evident his disapproval of Rosa's suggestion, whereupon the King swears that if he value his life he will submit. To this Pedro answers " If you but knew the events of my life, you would see in what little regard I hold it ". Such a remark excites the King's curiosity, and he asks the captive to tell of his career, which, from report, must indeed be extraordinary.

At great length Pedro complies with the royal request, and when he has finished, condemns the Moorish faith, and declares he will never embrace it, even though he be tortured or threatened with death. He then asks the King what answer he has to give, to which the latter replies " This is not my affair but Rosa's ", and withdraws. Furious, Pedro's mistress orders some soldiers to seize him and burn him at the stake, and no pleadings of Angela can induce her to change her resolution. After Rosa has retired, Pedro asks his guards for permission to speak to Angela, but they refuse, and lead him to execution. As the party moves away, Angela makes a frantic attempt to reach her cousin, only to be seized by the soldiers and thrust back.

Not long after, Rosa reappears, and lamenting Pedro's dreadful death, informs Angela that after the fire had been kindled, pity led her to repeal her cruel sentence. So enraged were the soldiers, however, at the prisoner's continued blasphemies of their faith, that they refused to listen to her pleas, and cast him into the flames before her very eyes. Angela declares that with Rosa's permission she will return to Spain and apprise Pedro's father of his fate, in order that he may have suitable rites performed for the martyr, and cause his ashes to be brought back, as relics, to his native land. She will then enter a convent.

B. — Comedias de Capa y Espada.

Como amante y como honrada.

(Like a Lover and Like an Honorable Woman.)

Act I.

Don Lope de Guzmán has just returned to Madrid from the Flemish wars, in order to marry his cousin Leonor, daughter of Don Pedro. Taking lodgings at an inn, he sends word to Pedro of his arrival, and then goes out for a walk with his servant, Martín. The couple have not proceeded far when they hear the clash of swords, and see four men attacking one whom Lope recognizes as his friend Juan de la Cueva. Hurrying to his aid, with the assistance of Martín Lope puts the aggressors to flight, and then asks Juan why they attacked him. After having thanked Lope for his timely help, Juan replies that the quarrel was due to a lady he loves, who, from the death of her parents — three months previous — till that day had been in a convent. When, only an hour or so before, she made her first appearance in public, she was annoyed by the persistent attentions of a stranger, and because Juan very naturally remonstrated, the gallant attacked him.

Juan now asks Lope the cause of his return to Madrid at this time, since when he himself left Flanders he supposed his friend would remain there for a considerable period. Lope replies that he has come to marry his cousin, — not mentioning her name, — and that the ceremony is to take place that evening at the house of her uncle Don Pedro. Owing to the recent death of her parents, the wedding party will be small. This news greatly disconcerts Juan, since he is enamored of Leonor's sister Ana,

— also residing with her uncle, — and fears that it may be she whom Lope is going to wed. To put an end to his anxiety, he hurries away to interview his mistress, leaving Lope to meet Pedro who is approaching.

Ana assures Juan that his fears are groundless, for Lope is to marry Leonor, and not her. She does not reveal to him, however, that she will become his own wife, in accordance with a request made that day by Leonor to Pedro. The reason for her concealing the glad news is that Pedro, from his own motives, has pledged both his nieces to do so till after Leonor's marriage to Lope. But Inés, the servant of Ana, has overheard this pledge of secrecy, and now, to her mistress's utter dismay, reveals the arrangement to Juan. Unluckily for him, his delight is destined to be short, for after telling Juan that he must keep the secret, Ana forbids him to visit her, on the ground that to do so would endanger her honor. The lover is of course surprised and disappointed, but promises to comply with her request.

Lope and Pedro now arrive, whereupon, to avoid being seen, Juan withdraws. Pedro, however, has caught a glimpse of him, and asking Inés who he is, receives the answer : " A squire who has just come with a message ". Lope overhears this reply, and being quite unaware, of course, that it was designed to conceal Juan's presence from Pedro, imagines that in the sender of the message Leonor has some other admirer. His jealousy is therefore at once aroused, and grows even greater when he remembers that on entering the house he observed a man standing near the door. The latter was no other than Mendo — Juan's servant, — but not knowing him, Lope supposes him to belong to the mysterious squire. So possessed is he with these rash assumptions, that he gives a start when Leonor tells him that after the death of her parents she lived in a convent ; to avoid worrying him she has refrained from speaking of it before. What Juan confided to him regarding his *inamorata* now comes back to Lope, and unaware that Ana was in the convent with her sister, he trembles,

and becomes so pale that Leonor fancies he is ill. At this instant, he recalls Juan's confusion when he told him of his intention to marry his cousin. Almost convinced that Leonor has been unfaithful to him, and that Juan intends to make her his wife, Lope determines to take time to investigate her seeming deception, and accordingly declares that he is fatigued and must postpone their marriage till the morrow. Feeling that her lover's excuse is only a subterfuge, and that he has taken offense at something she has done, Leonor bursts into tears.

Act II.

Two months have passed since Lope's arrival in Madrid, and although he has neither seen nor heard anything to confirm his suspicions regarding Leonor's fidelity, yet he has abandoned her. The sacrifice has caused him great sorrow and anxiety, however, and at times his melancholy so affects him that he acts as though his mind were unbalanced.

Juan, among others, has not failed to notice his friend's look of worriment, and one day, asks him the cause of it. Wishing to conceal the truth, Lope replies that soon after his arrival a new beauty diverted his love from Leonor, and therefore he wishes to postpone indefinitely his marriage with her, or, better still, break his engagement. This declaration throws Juan into despair, for he realizes that Ana may never become his wife if they respect Pedro's order that their engagement be kept secret till after Lope's marriage with Leonor. Lope now asks Juan how his suit (meaning, with Leonor) is progressing, whereupon, in the same spirit of reserve, Juan answers " It " — meaning his suit with Ana — " is greatly hindered by a certain inconvenience ". In his usual rash way, Lope assumes the " inconvenience " to be none other than he himself, thereby adding to his suspicions and anxiety.

For some time, Martín has imagined that his master's shame-

ful neglect of Leonor is due to his love for her sister, and, moved to pity for the deserted lady, he confides this belief to Ana's servant, Inés. The latter of course communicates it to Leonor, who shows great surprise, and declares that she will take vengeance on Lope for his desertion and infidelity.

Having heard some suspicious reports regarding the reason for Lope's postponement of his marriage, Pedro asks him to disclose the motive for his dilatoriness. Lope asserts that he is seeking preferment, and must remain single till he attains it, for if, — after retirement from the army, — a soldier marry before gaining his pretension, his past services will be forgotten and unrewarded. Pedro remains entirely satisfied with this explanation, and bids Lope console Leonor by telling her the reason for his apparent indifference.

Juan has of course repeated to Ana the statement made to him by Lope that he wished to break his engagement, and, like her lover, she fears that she and Juan may never become man and wife. In order to allay her anxiety, she sounds Lope regarding his marriage, but finds him uncommunicative, and therefore learns nothing more than she already knows. Quite unbeknown to themselves, the couple have been seen conversing by Leonor, who, after Lope's departure, comes forward and speaks to Ana. The latter, in good faith, urges Leonor publicly to break her engagement to Lope, assuring her that on reliable authority — not naming Juan — she has heard that he is enamored of another. She concludes by declaring she will rather break her own engagement than have Leonor overlook such base deceit. Leonor is full of suspicion and jealousy regarding Lope's imagined relations with Ana, and therefore, to the latter's great surprise, furiously berates her for duplicity and conduct ill becoming a sister. Asked what the trouble is, Leonor angrily replies she will tell no more at present, whereat Ana, dumbfounded, retires.

Lope now appears, and upon his addressing Leonor with all his former affection, she disdainfully tells him what she has

heard, not mentioning his supposed *inamorata* by name. At great length she then reproves him for his unfaithfulness, and states that their engagement must be broken publicly, and the reason given, in order to save her honor. Lope endeavors to pacify his infuriated mistress, and protesting that he loves her, makes the same excuse for his actions as he did to Pedro. His efforts are in vain however, and finally, losing patience, he declares that it is she who is unfaithful, that her conduct has been the real cause of his neglect, and that he will never become her husband.

Act III.

Unable longer to obey Ana's command that he must not visit her, Juan calls upon his mistress, greatly to her surprise and confusion. He reproaches her for not even having sent him a message since his last visit, made on the day of their betrothal, to which she replies " Leonor has prevented me " ; and then relates the quarrel that took place between them. At this juncture Leonor appears, and after Juan has made his engagement to Ana serve as an excuse for being discovered alone with her, the caller bids her retire, since she vishes to confer with Juan in private.

After her sister has withdrawn, Leonor declares to Juan that Lope is wronging all three of them in paying his addresses to Ana, and then tells, at some length, of his former love for herself, and of his shameful neglect since his return from Flanders. Naturally, Juan shows much surprise and anger in finding that the " beauty " who Lope himself told him had displaced Leonor in his heart is none other than his own *fiancée*, Ana. Accordingly, when, after Leonor's withdrawal, Lope appears and challenges him to a duel, he eagerly accepts, and appoints the place and time. Lope is equally furious that Juan has been alone with Leonor, and thirsts for the revenge which he hopes soon to attain.

Imagining that his former mistress intends marrying Juan, Lope resolves to make good her loss with Ana, who he has now persuaded himself is far superior to Leonor. Accordingly, when Pedro joyfully announces to him that his much desired preferment has been given him in the shape of a Marquisate, and that therefore he can now marry Leonor, he declares that Ana and not she will be his bride. Pedro is of course astounded, but Lope offers no explanation for his strange statement, merely remarking that Juan can marry Leonor, which arrangement will be most satisfactory to them both. When Pedro communicates to Leonor what Lope has told him, she is overcome with grief, and bursting into tears, secretly resolves to take her life rather than see her loved one become the husband of another.

Martín, who chanced to overhear the challenge given by his master to Juan, now appears before Leonor in great trepidation, and tells her what is about to take place. Accompanied by Ana, she leaves for the duelling ground, not to prevent the fight, but to beseech Juan to take vengeance on Lope for his heartless treatment of her.

Pedro also has been apprised by Martín of the impending duel, and arrives on the scene just in time to forestall the first thrust by throwing himself between the combatants. He begs Lope not to run such a great risk just before his marriage, since his prospective bride, Ana, would be heart-broken were he to lose his life. When Juan hears his *fiancée* named as Lope's intended wife, he is amazed, and in no mild terms asserts his right and intention to keep her.

Leonor and Ana now make their appearance, and after the former has revealed Lope's supposed infidelity to her, she asks Juan to avenge her injured reputation and his. She then places herself at her loved one's side, and declares that she wishes to die with him. Lope is greatly puzzled, and demands of Juan why he should have occasion to avenge Leonor and himself, to which Juan replies " Because you have wronged both of us in

courting Ana, when already betrothed to Leonor ". Lope then satisfactorily accounts for his actions by explaining that he always supposed Leonor to be Juan's intended bride, for Juan had told him that his *fiancée* had been in a convent that which he never imagined to be true of Ana as well as of Leonor.

In accordance with the original arrangement, Lope now gives his hand to Leonor, while Juan, at Pedro's bidding, becomes the husband of Ana.

Despreciar lo que se quiere

(To Scorn what is liked.)

Act I.

The wife of Rodrigo de Mendoza, of Madrid, died when barely twenty-five years old, and during all the time that has since elapsed their only daughter, Leonor, has been her father's sole comfort and consolation. In every way does she so nearly resemble her mother, that more than once her aged father has fancied his long lamented wife to be still alive. It is not strange, therefore, that he has never urged Leonor to marry, and indeed she has not wished to, since she considers her one aim in life to be the care of her father. Keenly realizing, however, that on account of his increasing years and infirmities death may soon come upon him, Rodrigo is very anxious to see his daughter married and settled, and has lately betrothed her to a rich and noble Zaragozan, whom she has not yet seen.

One day, while Leonor and her friend Ana are walking together in the suburbs they are pursued by an infuriated bull, and the former, overcome with terror, falls in a swoon. She escapes death only through the timely appearance of a stranger, who, on seeing her peril, rushes up and carries her to a place of safety. After having regained consciousness Leonor expresses her grati-

tude, whereupon the unknown asks her for her name and address, on the plea that he would fain call occasionally to inquire after her condition. Refusing to reveal her name, Leonor gives Ana's address as her own, and when the latter, in surprise, is about to correct the mistake, she motions her to be silent. Asked his name, the stranger replies: "I am Don Juan de Guzmán of Seville, come to the Court on business"; and after Leonor has declined his offer of escort homeward, he departs. Leonor is filled with admiration for Juan, and hopes that her intended may be his counterpart, while he — betrothed by his relative, Duke Alberto, to a lady whom he has never seen — entertains a like thought regarding his *fiancée*.

A few days later, in company with his friend Diego, Juan repairs to the address given him by Leonor, and finds Ana and the former, her visitor, on the balcony. Ana is awaiting her lover Lisardo, and when he arrives, Diego, an acquaintance of his, introduces him to Juan. After they all have amused themselves by reciting verses, at Diego's suggestion Juan and Lisardo engage in a fencing match, and soon the former is pricked on the hand. Leonor stealthily lets fall a bandage, but as Juan is about to make use of it Lisardo protests, believing it a love-token thrown him by Ana. An argument ensues, and at last Lisardo departs mad with jealousy, while Leonor sends down to Juan by her servant, Inés, an additional bandage. From Inés he learns that her mistress is the lady he rescued, which so delights him, that he bestows upon her a ring in token of his appreciation.

Act II.

During the brief time that has elapsed since the previous scene Lisardo's anger has not cooled, and when he now meets Ana he accuses her of unfaithfulness in giving Juan a love-token. So bitter is he in his censure that Leonor takes her friend's part, with the result that soon the former and he become involved in

a dispute. At this juncture Juan appears, unobserved by Leonor, and the moment he sees her and Lisardo conversing his jealousy is aroused. He keeps silent, however, and finally Leonor succeeds in dispelling Lisardo's suspicions, by declaring that it was she who threw the bandage, which was intented for Juan.

The latter takes umbrage at several of Leonor's statements to Lisardo during their conversation, and when she has finished speaking he makes his presence known, and angrily charges her with deception. Ana declares that he is unjust, for Leonor loves him and will marry him, in spite of the fact that she is already betrothed by her father. Both Lisardo and Juan now feel entirely reassured, since the misunderstanding over the bandage, which has occasioned such anger and jealousy, is explained to their perfect satisfaction.

At this juncture, a message from her father Rodrigo apprises Leonor of his desire that she return home immediately, in order to confer with him upon an important matter. She imagines that he wishes to speak to her regarding her coming marriage, and, unaware that her betrothed is none other than Juan, experiences great anxiety.

Shortly after Juan has left Ana's, his servant tells him that he has just seen Duke Alberto, who is greatly vexed that he has not yet called upon his future father-in-law and *fiancée*, and orders him to do so immediately. This intelligence throws Juan into consternation, and he swears that even if the Duke try to force him, he will marry no one but Leonor.

When the latter reaches home, Rodrigo states that she will be presented to her betrothed that day, and must wear her best attire, in order to make the most favorable impression. Observing her dejection, the fond parent exhorts his daughter to be joyful, and give her lover a warm welcome.

Leonor realizes that the crisis is at hand, and if she proposes acting, she must not delay. Accordingly, she resolves to send word to Juan to meet her immediately at Ana's, where, without

fear of detection, they can devise some plan to thwart her father's design. The bearer of the message is about to take her departure, when Leonor is surprised by the entrance of Juan, who, in accordance vith the Duke's orders, has come to wait upon his future father-in-law, Rodrigo. Mutual confusion and embarrassment result, for Leonor assumes that Juan has heard of her approaching marriage and has come to forestall it ; while he — ignorant that she is the daughter of Rodrigo, and believing her merely a caller there — fears that she has been informed of the object of his visit, and will very naturally endeavor to prevent him from seeing his *fiancée's* father. Never suspecting, of course, that Juan is her father's choice, Leonor urges him to leave instantly, on the ground that his discovery there by Rodrigo will mean her ruin. Accordingly, after the couple have pledged their mutual fidelity, Juan makes a hasty exit, just in time to avoid encountering Rodrigo.

Act III.

Hardly has the door closed behind Juan when Rodrigo enters, and angrily informs Leonor that he has heard of her aversion to her *fiancé* and determination not to meet him ; but she will have to marry him on the morrow, notwithstanding. Rodrigo then retires, and Leonor, in tears, writes a note to Juan asking him to come before her house that night at twelve, since she has great need of his advice. He replies that she can depend on him coming at the hour appointed.

Promptly at midnight Leonor appears on her balcony, and not seeing Juan below, concludes that he has been unavoidably detained. In the hope of gaining some information from Ana, she determines to visit her immediately; and fearful that Juan may reach her own home before she returns, she proposes asking Lisardo to go there and tell him to wait for her.

Meanwhile, Juan is hastening towards Ana's house, which he reaches just as Lisardo enters. When he sees nothing of his

mistress on the balcony, Juan assumes that she is being constrained by her father from keeping her appointment, and he decides to enter the house, kill her intended husband, and elope with her. That Leonor has thus disappointed him is due not to Rodrigo, however, but — indirectly — to herself, for after Juan had rescued her from the bull, she gave him Ana's address as her own. Therefore, he has very naturally gone to that address instead of to Rodrigo's, where, on the occasion of their previous meeting, he supposed her to be only a caller.

When, just as Juan reached Ana's, Lisardo entered the house, he neglected to close the street-door, and accordingly Juan is now perfectly free to pass in. He does so, and, after ascending the stairs, encounters Ana, who is *en déshabillé*. She challenges him, whereupon, mistaking her in the darkness for Leonor, he reveals his identity, and declares " I have come to effect your rescue ". Ana furiously berates him for his intrusion, and as soon as he realizes the mistake he has made, Juan exculpates himself so loudly that Lisardo overhears him, and rushes in with drawn sword. The moment he recognizes the intruder, Lisardo's former jealousy is all rekindled, and he is about to attack him, when Leonor abruptly enters the house, and begs that his life be spared. To this Lisardo consents, and now that she is relieved of her anxiety Leonor turns toward Juan, and accuses him of deception and infidelity. He declares that he has come in answer to her own summons, and has entered the house only to defend her, never suspecting that it was not her residence.

In the interim, Rodrigo has discovered his daughter to be missing from home, and questions her servant, Inés, regarding her whereabouts. Well aware whither Leonor has gone, Inés shows great embarrassment, and makes several absurd excuses for her mistress's absence. Rodrigo cannot be so easily hoodwinked, however, and after persistent questioning, Inés tells him that Leonor is seeking consolation with Ana on the eve of her marriage. On learning this, Rodrigo at once departs to bring her home, and

when he reaches Ana's a scene of confusion ensues. Furious, he demands of Juan what right he has to be with Leonor in another's house at such an hour, and what he means by such base deceit. In a passionate speech, Juan declares that since he loves Leonor he will never marry Rodrigo's daughter, for although Duke Alberto has planned his marriage, he cannot compel it to take place.

Delighted at this unexpected turn in the situation, Rodrigo astounds the lovers by declaring that it is they whose betrothal has already been arranged between him and the Duke ; whereupon the happy pair receive general congratulations that their anxieties — great, even though groundless — are at an end.

De un Castigo dos Venganzas.

(For a Punishment a Double Vengeance.)

Act I.

One night, while Doña Leonor Faría was awaiting her cousin and lover, Don Lope de Almeida, she espied a man at the street-door below, and, under the assumption that he was Lope, hurried down to the grating to speak with him. Hardly had she done so when her brother Pedro unexpectedly appeared, — having returned home earlier that night than usual, — challenged the gallant, and attacked him. The stranger was more than a match for his adversary however, and after running him through the body would have made his escape, hat not a crowd collected and completely surrounded him. On the arrival of the police the murderer was identified as Don Juan de Silva, and hurried off to prison, where he is still confined.

This unfortunate occurrence is much to be deplored, since beside exciting the anger of the victim's father, it has done great injury to the reputation of Leonor. With a view, then, to clear-

ing her character. Juan's relatives have exacted of him that he shall marry the lady who has so suffered from his crime. Such a singular demand fills Leonor with consternation, and in her despair she resolves to ask the aid of her friend and next-door neighbor, Doña Violante de Ataíde.

Quite unaware that for some time Juan and Violante have loved one another, and that he has written her of what occurred on that fateful night, Leonor relates to her friend the whole affair, declares she will never marry Juan, and begs her tell him that she (Leonor) has a lover. Violante, who, up till now, has remained in ignorance of the proposed arrangement regarding Juan and Leonor, trembles and grows pale, but when the latter alludes to her confusion, she asserts that it is due to sympathy. Leonor of course suspects nothing, and, when Violante promises to interview Juan, is delighted, for she feels confident that as soon as he knows the situation he will flatly refuse to gratify the wish of his relatives.

True to her promise, Violante repairs to the prison, and is about to enter Juan's dungeon when she sees the *Corregidor*, García, speaking with him. The official has been sent by Juan to intercede for him with Don Diego, his victim's father and Viceroy of Portugal. Taking her stand where she may be an unseen listener to the conversation, Violante is dismayed to hear García inform Juan, that Diego will repeal the death sentence he has passed upon him, only on condition that within two days he marry Leonor. Violante realizes that to deliver her friend's message is but to urge Juan to die, for were he aware of Leonor's love for Lope, he would do so rather than be the cause of their separation. Accordingly, after García has withdrawn, she begs her lover accept the condition imposed, and although at first he absolutely refuses to do so, he finally consents when she declares that she will take her life if he persists in his determination.

Act II.

It is now six months since Juan became the husband of Leonor, and, as might be expected, their life has been very unhappy. During this time Juan has learned that when he married Leonor she already had a lover in Lope, and consequently he suspects that she is unfaithful toward him. In his uncertainty he decides to consult Violante, and so unexpectedly does he appear before her that she is overwhelmed with embarrassment and confusion.

After having confessed that Leonor can never make him forget his old love for Violante, Juan reveals to the latter his jealousy of Lope, whereupon she assures him that his suspicions are quite groundless, since Lope is now her lover. When Leonor was forced to become the wife of Juan, Lope endeavored to find consolation in Violante, and she encouraged his attentions. Her object in doing so was to lead him to discontinue his amour with Leonor, which was exciting Juan's jealousy. As time passed Lope became more and more intimate with his new mistress, and at last, under promise of marriage, dishonored her; soon he will take her for his wife. Very naturally, Violante has refrained from disclosing this situation to anyone, and now reveals it to Juan only that in the future he may not harbor any feeling of jealousy toward Lope. However, since he regards the chastity of his wife as depending to such a degree upon her knowledge of Violante's relations with Lope, the former will make her, also, a party to the secret at the first opportunity.

Having thus spoken, Violante requests that in return for this favor, Juan never again call upon her, and, greatly dejected, he takes his leave.

Not long after this Leonor visits Violante, and upon alluding to her husband's jealousy of Lope, is told that he has been disabused on that score. Quite unaware, of course, that her message to Juan in his prison was never delivered, Leonor declares

that it was an outrage for him to marry her when he knew she already had a lover. Ignorant, likewise, of Lope's relations with Violante, the unhappy wife concludes by affirming that she still loves him and has granted him her honor; and then asks Violante to allow them to meet in her house, where they will be less liable to discovery by Juan than in her own. At this moment Juan is heard without, and Leonor quickly retires, promising to interview Violante again upon the subject.

Since she really loves Lope and has not suspected him of deceiving her, Violante is furious, and cannot decide what course to adopt. She fears that if she tell Juan of Lope's conduct with Leonor he will kill him, while if she score Lope for his infidelity to her, he may become angered and desert her.

Act III.

Violante receives a call from Lope, and — in accordance with her promise to Juan — decides to seize the opportunity to apprise Leonor, in Lope's presence, of their relations. Accordingly, without revealing her plan to Lope, she dispatches a servant for Leonor. Meantime, she asks her lover to fulfill his promise of marriage, to which he replies that he cannot as he must leave the country immediately.

The unexpected appearance of Leonor greatly disconcerts Lope, and to avoid being seen by her he secrets himself, under the pretext that if he be found with Violante the latter's reputation will suffer. But from the servant who summoned her, Leonor has already learned of Lope's presence in the house, and at once asks where he is. Hereupon Violante bids him come forth from his hiding place, and, overwhelmed with embarrassment, he does so. After Leonor has greeted him affectionately, and assured him of the fidelity of her friend Violante, the latter, to his utter dismay, reveals his relations with her; and adds that as he is to marry her, Leonor and he must end their amour.

At great length, Leonor maintains that her love for Lope will never die, and that she is jealous of Violante. Still, for the latter's sake, she will bid Lope swear in their presence that he will become Violante's husband, and she herself will promise never to see him again. Lope, however, flatly refuses to accede to Leonor's request, explaining that even should he marry Violante he could not relinquish his first love, and would therefore be untrue to his wife.

Through her maid, Luisa, Violante learns that Juan is to leave that night for Brazil, to serve as Captain in the war against Holland, and that Lope, who has also enlisted, intends to desert, and keep an assignation that very night with Leonor in the latter's house. Furious, Violante resolves to put the adulterers to death, and accordingly writes Juan to come to her at once should he miss Lope in the ranks, since it will be greatly to his interest to do so. Soon after this, Violante is informed by a servant that Lope, in disguise, has been seen to enter Leonor's house. Hurriedly dispatching a messenger for the *Corregidor*, the aggrieved woman seizes a dagger, enters the house from hers through a door in the party-wall, and kills the wretched pair *in flagrante delicto*. Juan, who has just reached Violante's, hears Leonor's screams of terror, and is about to rush to her aid when the murderess meets him, dagger in hand. At great length Violante tells what she has done, and on what grounds, and adds that she has sent for the *Corregidor*. When she has concluded, Juan offers her his hand, declaring that she is the avenger of his injured honor.

García, the *Corregidor*, now arrives in response to Violante's message, which was to the effect that Juan should be taken into custody, to forestall a crime he intended to commit. With no imputation of blame to Violante, Juan shows García the bloody dagger he has taken from her, declares that he is the murderer, and then leads him to view the two corpses. Briefly making known to the official the reasons for his crime, Juan is assured that under the circumstances he will not be imprisoned, but

detained at García's house till the Viceroy shall grant him a pardon.

La Doncella de Labor.

(The Waiting-Maid.)

ACT I.

Infatuated with Don Diego for some time, and having no friend through whom she can obtain an introduction, Doña Isabel decides to make his acquaintance in a novel — not to say brazen — manner. Rushing into his house, she implores protection from her angry husband, who, she claims, is pursuing her because he caught her in the company of a gallant. On the point of leaving for the Prado to keep an engagement with his mistress, Elvira, Diego offers Isabel the hospitality of his home, and swears he will defend her. He then hands over his door key, and with assurances that he will keep a sharp lookout for her irate husband, takes his departure.

After spending some time with Elvira in the Prado, Diego, quite forgetful of Isabel, asks her to accompany him home. A whispered warning, however, from his servant Monzón refreshes Diego's memory, whereupon, visibly embarrassed, he withdraws his invitation, declaring "I forgot that before returning home I must visit a friend who has just fought a duel". Although Elvira accepts this excuse without demur, and makes no reference to her lover's confusion, yet she strongly suspects that he is in some predicament which he desires to conceal. Accordingly, she decides to follow him home unseen, in the hope of being able to satisfy her curiosity.

Bidding Elvira a hasty farewell Diego hurries away, and reaches his house just as Isabel is preparing to depart. At once she begins to banter him about being in love, but soon is interrupted by the entrance of his friend Cesar. To Diego's surprise,

Isabel immediately exclaims "This man is a relative of my husband", and then dashes into his sleeping apartment. The real reason for her hasty exit is, however, not that which she has given, but the fact that Cesar is her lover. In spite of the abruptness with which Isabel retreats, Cesar catches a glimpse of her, and straightway asks Diego : "Who is your caller ?". "Elvira, just returned with me from the Prado", answers Diego ; but scarcely has he spoken when Elvira herself enters, explaining that she has come to inquire after his friend who fought the duel. Diego is naturally very ill at ease, and becomes even more confused when, a few moments later, Elvira expresses the desire to inspect his bed chamber. A short time before, Inés, Isabel's servant, left the house to hire a sedan-chair, and now, at this already critical moment, returns, mistakes Elvira for her mistress, and states that the chair is waiting outside. Convinced that Diego is harboring some lady, Elvira flies into a furious passion, and scores him for his deception and infidelity. The embarrassed lover makes the most vigorous denial to her charges, but whatever weight his protestations might otherwise have is rendered null by the unwelcome appearance of Isabel, who, by a most untrue statement, brings about the departure of Elvira in high dudgeon.

Act II.

Isabel congratulates herself on the success that has attended her first effort to estrange Elvira from Diego, and determining to continue her campaign, devises another stratagem. She procures Inés, under the name of Juana, a situation as domestic in a house adjoining Diego's, and instructs her, through making love to Monzón, to gain from the latter all possible information regarding his master's movements with Elvira. Assuming the name Dorotea, Isabel herself enters the service of Elvira as a waiting-maid, and takes into her confidence an old man, Julio, who will play the part of her father.

Soon after Isabel has begun her duties, Diego comes to visit his *inamorata*, and upon attempting to enter the house unannounced, — in accordance with his usual custom, — is abruptly halted by the new maid and asked his name. This demand gives rise to a heated dispute between Isabel and Monzón, which is terminated by the appearance of Elvira, who explains that Diego is her lover. It being a *fête* day, Diego proposes to Elvira that they hold a celebration at his house, and upon her assenting, they make ready to depart in her coach. Isabel sees that she has a good opportunity to execute another stratagem, and at once dispatches Julio to Inés, with the order that she disguise herself and enter Diego's house as soon as possible.

When the lovers, accompanied by Isabel, reach their destination, Inés has already arrived, and just as Diego is about to throw open his sleeping apartment for Elvira's inspection, heavily veiled, Inés emerges from it, and passes into the street. Although, on the occasion of her previous visit, Elvira was much angered to see a strange lady in the house, still she later pardoned Diego. Now, however, she loses all patience, and after scoring him for his deception and faithlessness, swears that she will never speak to him again, and angrily departs. Diego is completely undone, and, in his despair, eagerly approves of Isabel's suggestion that she immediately follow the unknown, and endeavor to ascertain her identity.

When Isabel returns, she relates to Diego a long, fictitious story how she very soon overtook a beautiful lady riding in a coach, surrounded by attendants, and giving evidences of great wealth. Diego listens to her recital with the utmost delight, and when she has concluded Isabel bids him farewell.

Act III.

Exultant over the outcome of her last ruse, Isabel determines further to divert Diego's affection from his *inamorata*, and there-

fore bids Inés tell him that it was she herself who came out of his bedroom on his arrival with Elvira; and that she had been generously bribed to do so by some rich looking lady in a coach, with whom she was unacquainted. When Inés makes this statement to Diego, far from being vexed, he is so delighted to hear further about the mysterious lady, that he bestows upon his informant a ring as a token of appreciation.

Isabel calls upon Diego, and declaring that her mistress is about to become the wife of one Don Pedro, hands him a package containing all the latter's correspondence with her, and asserts that Elvira wishes him to destroy it. Although quite dejected, Diego bids Isabel tell Elvira that he proposes marrying the rich lady seen in the coach; whereupon Isabel pretends to have learned her address, and, designating a certain house in a well-known street, asserts that if he pass by there that night he will be called in. Diego is rejoiced at this, while Isabel takes her departure in an equally happy frame of mind.

The address mentioned by Isabel is that of a friend of hers, Doña Inés Garibay, to whom she at once dispatches Julio in order to acquaint her with the stratagem she has planned. She then gives Elvira an entirely false account of her call upon Diego, and at its conclusion, Elvira declares that she feels such a loathing toward him, that only one interview with his new *inamorata* is needed to extinguish her last spark of affection. Isabel replies " It is very easy to arrange such a meeting, since under the escort of my father Julio you can call upon the lady, while I remain at home to look after my duties ".

Delighted, Elvira eagerly adopts this suggestion, and on reaching the house specified by Isabel — which is that of her friend Inés Garibay — is received by the former herself, heavily veiled. Just at this moment Diego appears, but for obvious reasons Isabel immediately dismisses him, with the explanation that she is entertaining a visitor and cannot receive him till after her departure. In a long, extravagant tale she then represents

herself as a native of the West Indies, pictures Diego as a seducer and a rascal, and solemnly exhorts Elvira to profit by her own bitter experience. Full of gratitude, Elvira warmly thanks her adviser, in whom she fancies she sees a slight resemblance to her maid Dorotea. Whatever suspicion such a resemblance may have occasioned, however, is dispelled on her arrival at home, for she finds Dorotea busied with her customary tasks, and all those performed that she had assigned before leaving. The explanation of this strange situation is that during Isabel's absence Inés has been hard at work, and has finished the former's duties previous to her arrival, which takes place just before that of Elvira.

Diego calls upon Elvira to extend his congratulations on her — supposed — approaching marriage with Pedro, whereat she upbraids him for his infidelity, and declares that his dissolute life has been made known to her through the last lady he seduced. Diego is utterly dumbfounded, but Isabel now comes forward, and, throwing aside her disguise, reveals the whole deception and her object in perpetrating it. Cesar, the former lover of Isabel, who has arrived meanwhile, accepts his disappointment as gracefully as possible, and arrangements are at once begun for the wedding of Isabel and Diego.

La Ganancia por la Mano.

(Success in One's Plans.)

Act I.

Having committed a murder at Alcalá, Lisardo, accompanied by his servant Guzmán, flees to Granada, where resides a cousin of his to whom he bears letters of introduction from his father Don Fernando. Just as the fugitive is about to enter the city, loud words near by attract his attention, and he stops to listen.

He finds that two men — Fulgencio and Feliciano — are disputing, and when soon they unsheathe their swords, he draws his, and rushing between them, orders them to desist. They obey, and upon being asked the cause of their quarrel, Fulgencio declares that they are both in love with the same lady, who, however, treats them with the utmost indifference. Advising the suitors to continue their attentions till the fair one shall show a preference, Lisardo offers to deliver to her any messages they may have to send, and upon the acceptance of his proposal, agrees to meet them next day in the market place.

Fulgencio and Feliciano then depart, and scarcely have they done so when Lisardo is surprised to see two women coming toward him, their faces concealed by their mantles. They are Isbella, the object of the recent quarrel, and her maid Anarda, who, having heard of the ill-feeling between the lovers and of their agreement to meet in that spot, scented a duel, and came there hoping to be able to prevent it. Although they had overheard nearly the entire dispute, and had seen the pair draw their swords, fear deterred them from intervening, and Isbella was therefore delighted when Lisardo appeared. Filled with gratitude, and enamored of his handsome figure, she decided to accost him; but now, before she can do so, Lisardo addresses her in gallant terms, and asks her to reveal her features. After some hesitation she acquiesces, and, struck by her beauty and never suspecting her identity, he asks when they will see each other again, to which she replies " Perhaps some day in the cathedral ". After the exchange of a few courtesies, Isbella decides to withdraw, lest she disclose her affection, and, on taking leave of her, Lisardo exclaims in an aside " For you I'm dying ! ".

For some time, Nise, the sister of Feliciano, has been beloved by one Gerardo, but while she has secretly regarded his attentions with favor, she has treated him with apparent scorn. Although her object in so doing is only to lead him to become even more ardent, the wretched suitor is filled with despair, and

continually implores his mistress to be more lenient. On the day following Lisardo's entry into the city, Gerardo hands Nise a written declaration of his love, but, to his dismay, she tears the paper to bits, and then orders her maid, Inés, to escort him to the street-door.

Just as this request is complied with, Feliciano enters the apartment, and when his sister observes him dejected, as usual, she remarks that she feels sure he is in love. After two guesses she names Isbella as his *inamorata*, and upon being asked to aid him gain her affection, assures him that she will speak to her the very next day.

Their conversation is now interrupted by the appearance of Inés, who announces that some stranger desires to see Feliciano, whereat the latter bids her show him in. He finds the caller to be Lisardo, who, after they have recovered from their surprise, hands him the letters of introduction he bears from his father Fernando. When Feliciano and Nise have read them, the former welcomes him affectionately as his cousin, and seeing Nise standing bashfully apart, tells her to approach and embrace him. Having inquired as to the health of his uncle Fernando, Feliciano asserts that he will send some of his servants to Lisardo's lodgings to bring his belongings thither, for he must make his home with them. The new-comer's remonstrances are of no avail, and Feliciano withdraws to make the necessary arrangements, while Lisardo enters into a gallant conversation with his cousin. If, the previous day, he considered Isbella beautiful, he regards the charms of Nise as far superior, and she sees in his handsome face and figure an effective means of exciting the jealousy of Gerardo.

So love-sick is Isbella for Lisardo, that she asks Anarda to console her by relating the part he took in the quarrel between her admirers. But the great pleasure she derives from this narrative is destined soon to be interrupted by the sudden appearance of Fulgencio, who has entered through a door carelessly left

unfastened by Anarda. Having declared his love, he tells Isbella of the quarrel between Feliciano and him, and of their agreement to cause a certain gentleman to ask her which of the two she wishes to favor. To his surprise, Isbella declines to countenance such a plan, on the ground that it will make their love too public, and states that she will confer directly with them. When she adds " Tell Feliciano I love a gentleman in Granada who, for my sake, drew his sword ", Fulgencio is delighted, for he — wrongly, of course — assumes her to mean either his rival or himself. Her refusal, however, to make known which of the two it may be, brings about his immediate departure, whereupon Isbella decides to visit Nise, in the hope of diverting the sadness caused in her by her love for Lisardo.

If Nise realizes that she is enamored of both Gerardo and Lisardo, equally conscious is the latter of his inclination towards Isbella and his cousin, and Nise and he are busied with these reflections when he chances to come into her presence. Upon addressing her in flattering terms, she bids him reserve them for his lady, and his protest that that is she, leads to a conversation which is terminated only by the entrance of Isbella. Both she and Lisardc are no little confused by their unexpected meeting, and so evidenf is her embarrassment that Nise remarks upon it. The latter, after having answered her question as to whether the new-comer is not a cousin, resolves to execute the promise she has made to Feliciano to aid him in his suit with Isbella. But, strange to say, in place of confiding his love directly to her, Nise transfers the duty to Lisardo, who at once approaches Isbella to deliver the message. Confident that Nise and he are in love, the jealous girl — in an undertone — threatens to end her worry by taking her life, and upon being told of Feliciano's affection, replies that she fully requites it. Nettled that the pair should have conversed even for this short a time, Nise now declares them to have said enough, and assures Lisardo that never again will she employ him as her messenger.

Act II.

Although two years have passed since Lisardo reached Granada and he has not yet asked Nise for her hand, still, in the hope that he will, she continues to refuse to accept Gerardo as her husband. Although she loves the latter, she will marry him only in the event of losing Lisardo, and, to conceal her intrigue, will then pretend that she was forced to do so by Feliciano. Discouraged at her long continued indifference, the unhappy Gerardo now swears that he will leave for parts unknown — a threat which so alarms Nise that she implores him to remain, and then embraces him. When he has expressed his willingness to accede to her request, Nise, knowing that Lisardo is not at home, determines to ascertain if he is visiting her rival, and accordingly at once repairs thither. She arrives to find her suspicions confirmed, and makes her displeasure and jealousy so evident that some sharp repartee ensues between her and Isbella. Quiet is restored at last, however, by Lisardo promising to conclude the story — begun the day before — of his experience at Alcalá.

For some time he and one Blanca had loved one another when a rival appeared in the person of Don Juan, who, on account of his wealth, was regarded with favor by her parents. Fearful lest she might be forced to marry him, she and Lisardo agreed to elope, and fixed a certain night for the execution of their plan. On the night appointed, Blanca made her escape from the house unobserved, and had already joined her lover in the street, when, to their surprise, they espied a masked man standing near by. As they moved away he followed them, whereupon Lisardo drew his sword and demanded that he give his name. " I am the owner of the lady " came the response, " and I intend to take her away from you ". Knowing, then, that the speaker was Juan, Lisardo, blinded with jealousy and passion,

attacked him and took his life; while Blanca, terrified, declared that she would become a nun, and retreated into the house. Escaping to Madrid, Lisardo narrated the occurrence to his father, who gave him money and letters of introduction to his cousin Feliciano, with whom he has since resided.

Interesting as this story is to Nise and Isbella, it cannot make them forget their mutual jealousy, and the moment Lisardo has concluded, their ill-feeling breaks out afresh. In his *rôle* of peace-maker, Lisardo addresses the one only to increase the jealousy of the other, which so discourages him that he soon desists from his efforts, leaving the disputants to part with very bad grace.

At the first opportunity Nise chides Lisardo for visiting Isbella, and in his defense he asserts that he does not love her, but merely esteems her as her friend. His zeal to convince Nise of the apparent truth of his statement, is increased by the fear that should she discover his love for Isbella, she would no doubt inform Feliciano. As the latter hopes to become Isbella's husband, such a disclosure might be fatal to the success of Lisardo's suit.

Shortly after Nise has withdrawn, Guzmán hands his master a letter from her for him, which he has received from Inés. Therein she confesses her love, and asks whether it is requited. While Lisardo is engaged in reading the note, Isbella and Anarda — masked — enter unobserved, and when he has finished, the former addresses him. Assuming that it is Nise and not Isbella who has come to test his love, he resolves to deceive her by pretending that without her life is impossible. Very soon Isbella asks to be given a handsome ring which he is wearing, and after he has granted her request, she avers that she would like to speak to him that night. Although she refuses to disclose her identity, and declares that he will be blindfolded to prevent him from knowing what house he enters, Lisardo promises to gratify her desire. Thereupon, Isbella states that at eleven o'clock her servant will come to him, and after bandaging his eyes will conduct him to

her home. Lisardo swears that he will keep his promise, and she departs.

At the hour fixed Anarda appears, and having blindfolded Lisardo and Guzmán leads them to her mistress. Once inside the house they are told to remove their bandages, and after Isbella — masked — has requested her caller to be seated, she asserts that to a certain gentleman in Granada she owes great obligations. This same gentleman loves a certain lady, and complains that Lisardo is his rival. To Lisardo's inquiry regarding the name of the lady Isbella replies " I think it's Isbella "; whereat he feels thoroughly convinced that the speaker is Nise, and that the " gentleman " to whom she refers is her brother Feliciano. Acting under this assumption, Lisardo admits knowing Isbella, but denies that he has ever cared for her; and when his hostess remarks " She thinks differently ", he adds " Then she is greatly mistaken. Besides being less beautiful than one whom I adore and who requites my love, she is foolish and rather disagreeable ". To prove the seeming truth of his assertion that his love is directed toward another than Isbella, he gives the latter the note he has received from Nise. Recognizing the handwriting, Isbella is completely undone, and, with the declaration " I am disabused enough ", requests Lisardo to take his departure. If he has been quite misled as to the identity of his interlocutor, equally so has been Guzmán regarding his; — having mistaken Anarda for Inés, he has defamed the former; — and the two start homeward delighted with the success of their deception.

Act III.

Nise expresses her surprise to Inés that Lisardo has not yet written her, and while they are discussing the matter he appears. To his declaration that he is hers, she responds that if such were true he would remain with her instead of going out at night, and then chides him for not answering her letter. In his defense

he avers that where possible it is always preferable to reply in person, and from the nature of her remarks concludes that she is pretending not to have been with him the preceding night. Forced to confess that he gave the letter to a lady, he receives a sound berating, and notwithstanding his plea that it was for her — Nise's — advantage, she leaves him in high dudgeon.

A moment later Isbella enters, and although Lisardo greets her affectionately, she exhibits such disdain that he asks if he has displeased her. To his surprise, she replies that he would do well to remember by day what he says by night, and adds "Am I more beautiful in the day-time?" Greatly puzzled, Lisardo appeals to Guzmán for his view in the matter, but the lackey is having a similar experience with Anarda, and is therefore too much confused to venture an opinion. When Isbella repeats the remarks Lisardo made concerning her the previous night, declares that she detests him, and, with Anarda, abruptly retires, he is dismayed and cannot imagine how she heard what he told — the supposed — Nise. Guzmán, however, expresses the belief that Nise has betrayed to Isbella his master's confidences, in order to show how great is his love for herself — an idea which finds immediate favor with Lisardo.

Scarcely has he declared his cousin to be the sole cause of all his unhappiness when she appears, and he at once accuses her of having revealed to Isbella what he confided to her the night before. Amazed, Nise of course denies having spoken to him at that time, and when he asks whether he did not give her a ring, believes that he has taken leave of his senses. But her denials have no further effect than to convince him that she is endeavoring to cover her deceit, and the dispute very soon turns into mutual recriminations. Meanwhile, a similar scene is being enacted between Inés and Guzmán, which is brought to a close only by their superiors parting — with very bad grace, moreover — and bidding them follow.

Gerardo leads Feliciano outside the city, and when the latter,

somewhat suspicious as to his motives, refuses to go farther, he assures him that it is " Cupid, and not Mars " who influences him. Having thus reassured his companion, Gerardo confesses that he is in love, but does not name his *inamorata*. Fearful that she may be Isbella, Feliciano exhibits such uneasiness that the other observes it, and immediately has misgivings regarding the outcome of his interview. Their mutual anxiety is however finally dispelled when Gerardo states that it is Nise to whom he refers; whereupon Feliciano, overjoyed, avers that he will escort him to her. Returning to the city, they reach her home shortly after Isbella has arrived there, and by their appearance unwittingly put an end to a quarrel in which the two women have become engaged. Feliciano's declaration to Nise that Gerardo will communicate to her the subject of their recent conversation, fills her with dismay, but Inés whispers to her to dissimulate. While Gerardo is engaged in telling his love, Feliciano seizes the opportunity to speak to Isbella, and although she treats him coolly, he derives pleasure from her statement that she does not intend to marry Fulgencio. Her conversation with Feliciano does not engross Isbella's attention sufficiently to prevent her from overhearing the dialogue between Nise and Gerardo, and when she finds that the latter is meeting with no encouragement, she determines to aid him. Therefore, she remarks to Nise that her — Nise's — infatuation for Lisardo leads her to treat Gerardo cruelly — an observation which Nise believes designed to induce her to relinquish Lisardo, whom Isbella, triumphant over her success, would then marry.

At this juncture Lisardo enters, and Feliciano, accompanied by Gerardo, immediately withdraws, under the pretext that important business demands his attention. Assuming that the betrothals of Isbella and Feliciano and Nise and Gerardo have already been arranged, Lisardo is about to retreat when he is halted by Nise. After having made a contemptuous allusion to his affection for Isbella, she, too, retires, whereupon Isbella

declares to Lisardo that although she herself does not love Feliciano, she would do so if thereby she could forget him. When she has thus expressed herself she starts to leave the room, but is prevented from doing so by her admirer. In bitter tones she asks why he should wish her to remain, since he abhors her, and having repeated the remarks he made to the supposed Nise, bursts into tears. Deeply affected, Lisardo implores Isbella to cease weeping, extravagantly praises her beauty, and affirms that whatever attentions he has shown Nise were intended solely to divert her. When, one night, the latter visited his in disguise, he spoke ill of his true mistress through the fear that if he praised her Nise would become even more persistent. What he said regarding Isbella she communicated to her solely out of jealousy.

These explanations Lisardo follows with a declaration of affection, and when he has concluded, his *inamorata* confesses that love counsels her to believe him.

Feliciano, Gerardo, and Fulgencio now arrive at the house, and as soon as Nise enters the apartment in which they are, her brother asks her where is Isbella. Nise replies that she has just left her and Lisardo in another room, whereupon Feliciano bids her have them summoned at once, since he wishes Isbella to be his wife, and Lisardo a witness to his happiness. Nise dispatches Inés to fetch the couple, and when Isbella enters, leaning on the arm of Lisardo, so great is Feliciano's amazement that he can scarcely believe his own eyes. Even before Lisardo assures him that she is his, he is convinced of his defeat, while Nise, disappointed at losing her cousin, hastens to recompense herself as far as possible by giving her hand to the long rejected Gerardo. In spite of the decidedly uncomplimentary remarks made by Guzmán to Anarda regarding herself, under the supposition that she was Inés, she takes him for her husband, and Inés becomes the wife of Estacio, the servant of Gerardo.

Gravedad en Villaverde.

(Vanity in Villaverde.)

Act I.

Don Diego, of Madrid, while attending a festival held at Aranjuez, has fallen violently in love with Silvia, a beautiful peasant and the belle of Villaverde. Convinced that her favor can be more easily gained if he represent himself as one of her own class, Diego contrives a stratagem.

Some twelve years previous to this time, one of the villagers (Lorenzo, son of Albano) mysteriously disappeared, and has never been heard from. Knowing that he can rely upon Albano, who was once a servant of his older brother Fernando, Diego lays before him the plan which he has formed : disguised as a soldier, and impersonating Lorenzo, he will take up his residence with Albano, who, to make the deception more complete, will assert that his long lost son has just returned from the wars in Italy.

The unexpected return of the supposed Lorenzo creates considerable excitement, and so handsome is he that the village gossips are not slow in predicting that he will soon incur the jealousy of more than one ill-favored suitor of the haughty Silvia. No one is better aware of this than Albano, and he urges Diego to give up his plan, picturing the great risk he will run in executing it. But Diego is too much infatuated to be swayed by reason, and hastening to the village square, where a dance is being held, in a neatly turned speech asks the party for their congratulations on his safe return. Many accede to his request, but not Silvia ; and as soon as Diego observes this he approaches her, and asks why she does not bid him welcome. Disdainful, as usual, she flings at him a curt reply, but Diego, undismayed,

meets her rebuff with such artful flattery that Silvia at last promises to be his true and faithful friend. During their conversation, the girl has not failed to note the jealous manner in which her most persistent suitor, Riselo, has been eyeing them, and accordingly when Diego makes bold to declare his love, she warns him that he must beware of his many rivals.

Act II.

Diego takes part in a festival held at Manzanares in honor of Santiago, and Silvia, who is also present, so falls under the spell of his graceful dancing and fencing, that she finds herself more infatuated with him than before.

Upon her return to Villaverde, Riselo begs Silvia to be more gracious to him, but she treats him with her usual disdain. At this, the peasant flies into a rage, and after asserting that her indifference is due to her love for Lorenzo — i. e. Diego, — swears that he will take vengeance upon them both, by surprising him in one of his nocturnal visits and putting him to death. Silvia is overcome with terror, and, acting on the advice of her servant, determines to avert Diego's danger by asking permission of her father to marry him at once. Now as Diego has never had the faintest intention of becoming Silvia's husband, he is of course thrown into consternation when she communicates to him her design, and makes a number of remonstrances and excuses. But the girl cannot be shaken in her determination, and steadfastly maintains that their clandestine meetings are ruining her reputation, and to avoid suspicion she must become his wife.

Repairing to her father Fenilo, Silvia confides her love for Diego and desire to marry him, but, to her dismay, her parent declares that he does not approve of the match. No amount of urging, he avers, will induce him to reveal his reason for taking such a stand, and it is only when Silvia, losing patience, vows

that she will execute her resolve in spite of him, that Fenilo consents to state his objections. Having first exacted a solemn promise from his daughter never to disclose what she is about to hear, he makes the following confession.

Years before, while returning home one night from Madrid, his attention was attracted by the cries of a woman, which proceeded from a field bordering the high road. Hastening in that direction he came upon a young girl, who, although she was about to bury her newly-born child, seemed delighted when he granted her request that he would rear it. After an exchange of names and addresses, the young mother presented him with two very valuable jewels, and he turned homewards. A week later, he was surprised to receive a call from a young nobleman, who, after confessing that he was the father of the infant by a lady of high rank, gave him a thousand crowns to defray the expenses of her rearing and education. This child was Silvia, whose real name is Juana.

When Fenilo has concluded his narrative, he asserts that it is on the difference in station between Diego and Silvia that he bases his objection to her becoming his wife, whereat she declares that his reason is a just one.

That Fenilo is bitterly opposed to the match is, of course, the only explanation offered by Silvia to her lover, and she adds that accordingly he must forever cease his attentions. Diego shows himself much disappointed, not to say piqued, and determines to try what he can accomplish through arousing the jealousy of his mistress. With this end in view, he pays marked attention to Celia, a friend of Silvia, and so well does he play his part, that very soon he regains all the former love of the real object of his affections.

Act III.

Armed with slings and stones, Riselo and several friends attack Diego as he is speaking to Silvia from beneath her balcony.

Finally a well directed missile strikes him senseless, and the aggressors retreat, while Silvia, convinced that her lover lies dead, throws open the street-door, and showers tears and kisses upon his prostrate body. When Fenilo learns what has occurred he is no little vexed, and, determined that Silvia's intimacy with Diego shall cease, at once sends her to her uncle Alvaro in Madrid.

Meantime, Diego's escapade has reached the ears of his brother Fernando, who, coming to Villaverde, scathes him for his infatuation with a peasant, urges him to return home immediately if he would save his honor, and bids him join the military order of Santiago. After many remonstrances, Diego finally consents to accede to Fernando's wishes, and together they leave for Madrid.

Soon after their arrival, Diego, quite unaware that Silvia also has left Villaverde, is struck by the close resemblance between her and a finely dressed lady he meets on the street. Although the fair one is really none other than Silvia, her attendant whom Diego accosts and questions, declares his mistress to be Doña Juana Pacheco — which is indeed the truth, seeing that Silvia has now assumed her baptismal name. This statement greatly puzzles Diego, and when, through further questioning, he learns that Juana is, the following day, to become the bride of her cousin Don Luis Pacheco y Silva, — son of Alvaro, — a strange presentiment of evil takes possession of him.

Meantime, the physiognomy of the courtly stranger has called to Silvia's mind her peasant lover, the supposed Lorenzo, and by dint of inquiry she finds that he is Don Diego Ossorio, a member of the House of the Marquises of Astorga.

That night Silvia's *fiancé*, Luis, falls into a dispute before his father's house with three soldiers, who are about to attack him when Diego happens to pass by, and rushes to his aid. After he has wounded one of the aggressors the others take to flight, whereupon Luis, with profuse thanks, insists that Diego remain

in the house till all possible danger of arrest is past. To lessen the chance of pursuit, they extinguish the lights about the entrance, and as the interior is already shrouded in darkness Diego very soon becomes separated from Luis. Groping blindly about, he happens to enter the apartment occupied by Silvia, whom he overhears confess to her maid her love for Lorenzo, and regret that their difference in station alone precluded their marriage. That she has to become the bride of Luis fills her with repulsion.

Great is the joy of Diego on learning that he is in the very same house with his mistress, and that she still loves him, but this joy is just as quickly transformed into terror by the sudden appearance of Alvaro with a light. Surprised to find a stranger in his niece's room, Alvaro challenges him with drawn sword, and the entrance of Luis only adds to the confusion. Diego hastens to reveal his identity, and, after confessing the deception practised by him upon Silvia, asks for her hand in marriage. Delighted, the bride-to-be of Luis makes known Fenilo's disclosure to her regarding her parentage, and swears that she will become the wife of Diego, and no other — a declaration which her jealous and angry cousin hears with very bad grace.

Un Gusto trae mil Disgustos.

(One Pleasure brings a Thousand Pains.)

Act I.

Don Pedro, who has just graduated from an University, starts homeward with his servant Figón, and by night reaches Hostalric, his native town. As he draws near the house of his father Don Jaime, the sound of guitars is heard, whereat he, assuming that a serenading party is close by, and ashamed that poverty has forced him to return home on foot, suggests to Figón that they

hide to avoid being seen. Scarcely have they done so when Don Juan, Don Luis, Lucindo, and Gerardo appear, accompanied by a musician, and, having stationed themselves before the dwelling of Jaime, sing the love of one of their number for the former's daughter Rosaura. Furious that such a liberty should be taken with his sister's name, Pedro is restrained from rushing forward only by Figón, and a moment later Rosaura comes out on the balcony. To her question "Who sings?", Juan replies "The son of the Governor"; whereupon she declares that although she is poor and he rich, she prefers her father to him, and bids him depart never to return. Having thus spoken Rosaura closes the window, while Pedro, unable longer to control his anger, advances and swears that he is the protector of the house. Juan's answer that if he does not seek his death he had best begone, leads first to a heated dispute, and then to a desperate encounter with swords, wherein the gallant is soon worsted and forced to retreat.

Florinda, the sister of Juan, shows such melancholy that her maid Petronila observes it and asks her the cause. Notwithstanding Florinda's assertion that she can in no way account for her dejection, the domestic avers that it is due to her love for Pedro, whom she saw pass by the evening before. So well suited is he to her, that she should communicate to his father her desire to become his wife. Before Petronila can say more, Florinda impetuously interrupts her, and after confessing her affection for Pedro, declares that she will follow her advice.

Jaime gives his son some excellent counsel as to how he should deport himself, and Pedro expresses his gratefulness therefor and desire to profit by it. The old man then withdraws, and a few moments later Pedro and Figón are surprised to see two women enter, masked. Figón states that he believes the pair to be Florinda and Petronila, and when his master, no little confused, asks what course he should adopt, advises him to approach and address them. After some hesitation Pedro determines to

adopt this suggestion, and drawing near the one whom he assumes — quite correctly — to be Florinda, makes known to her his love, and is about to offer himself as her husband when she hands him a paper and bids him read it. She then retires, and has Petronila follows her from the room the former manages to reveal to Figón her infatuation for him, and makes him promise that he will accompany his master on his visits to Florinda. The moment the pair have disappeared, Pedro eagerly reads the paper given him by Florinda, and finds it to be a request to call upon her that night at twelve, as she wishes to talk to him in secret. He declares to Figón that he will obey the summons.

Smarting from his rebuff by Rosaura, Juan decides to endeavor to speak with her again, and that night repairs to her house, accompanied by his three friends, Lucindo, Luis, and Gerardo. The latter avers that, in his belief, the surest way to cause her appearance at the window is for the four to engage in a mock duel beneath, for as soon as she hears the clash of swords she will be unable to restrain her curiosity. This suggestion finds immediate favor with Juan, and the quartette divides into pairs, the respective members of which attack and berate one another with great ardor.

Act II.

The Governor informs Florinda that he proposes giving her in marriage, and when she asks to whom, and states that she would rather not marry at all than against her will, he replies that her future husband will be perfectly satisfactory to her, for he is both rich and noble. Although she contends that she should be allowed to decide whether he is suitable, her father declares that he will give him a favorable answer the following day; whereupon Florinda avers that that night she will see what pleases her.

Promptly at midnight Pedro reaches Florinda's house, and after waiting a while for her to appear, bids Figón throw something at

the window in order to attract her attention. Just as the servant is about to comply, Florinda comes out on the balcony, and after convincing herself that it is Pedro who is below, lets down a ladder and tells him to ascend. Assured by Figón that he will keep a close watch at the door, the lover climbs up and enters the house, while the lackey, disappointed at not seeing Petronila, soon falls asleep.

Meantime, the Governor, accompanied by Juan, Luis, Lucindo and Gerardo, has been reconnoitring the town, and, satisfied that all is quiet, now returns home for the night. After having thanked his escort for accompanying him to his door, the official is about to enter when he stumbles over the body of the sleeping Figón. Greatly startled, he bids his companions awaken him, but the lackey is such a sound sleeper that their vigorous efforts are only partially successful. In his semi-conscious condition, Figón believes that he is speaking to Pedro, and accordingly makes several remarks which show, beyond a doubt, that he is a spy. The Governor then commands him to be taken to prison, in order that later, when he is fully awake, they may learn why and by whom he was posted at the door. By this rime Figón has come to his senses, but their endeavors to learn his name are fruitless, for he answers their inquiries in jest. Vexed, the Governor utters a threat which causes him to realize his danger, and he begs the party not to bind him like a criminal. The official grants his request, and in a moment the wily servant breaks away from his captors, and flees with such speed that very soon he outdistances them and disappears.

The disturbance has not failed to attract the attention of Pedro, and, imagining that Figón has been made a prisoner, he deems it safest for him to depart at once. Florinda, however, implores him to remain, and declares that if he does not wish to treat her with disdain he will do so. Pedro — to whom she has yielded her honor — assures her that she has no reason for making such a statement, for how can he scorn her when he

has already given his oath to become her husband. He then takes his departure, and reaches home safely.

Having learned from Figón of Pedro's escapade, the following day Jaime gives his son a sound berating, and tells him that the blame for his indiscretion will fall not upon him, but upon his parent. The latter's reputation is ruined, for everyone will say that he encouraged his child in his misconduct. Thereupon, Pedro hands Jaime Florinda's letter, and affirms that it alone is to blame for what he has done. After Jaime has read the note, Pedro narrates his interview with Florinda, and craving pardon for having promised to marry her without permission, requests him to ask the Governor for her hand. Let him make no mention, however, of their clandestine meeting, since to do so would excite her father's anger. Although Jaime is by no means confident of the success of his mission, he promises to accede to Pedro's request, and leaves at once to seek the Governor.

The latter orders Florinda to disclose who visited her the preceding night, and is informed that it was her husband, and that if she does not receive a pardon for her hardihood she will enter a convent. With this declaration she retires, while the Governor, in a furious passion, calls for Lucindo, Juan, and Gerardo. When they appear, Juan begs his father to quiet himself, as Jaime is waiting at the door to speak to him. " Let him come in then " snaps the official, and, quite unaware that his call could not be more inopportune, Jaime advances and makes his request. Before he has concluded all he desires to say, the Governor brusquely interrupts him by remarking " I am very sorry you should be so impertinent " ; to which Jaime proudly replies " I am noble if I am poor, and you will be more honored by the match than I ". In a few moments the lie is passed, and Jaime rinds himself prostrate on the floor, felled by a blow in the face. Wild with rage, the old man regains his feet, crying " Who will avenge this injustice ? " and withdraws. Startled by his fury, and alarmed for the safety of the Governor, Gerardo advises the

latter that he had best make peace with Jaime, for he may go to Barcelona and relate the occurrence to the Viceroy. The Governor replies that he wishes to arrest him, whereupon Lucindo declares that, under the circumstances, such an action would be very imprudent. At this juncture, Luis offers a solution of the difficulty by stating that Jaime owes him a debt, and since he will not pay it he can imprison him. The Governor at first insists that as he has nothing to fear, he can carry out his determination without recourse to this stratagem, but finally agrees to adopt it.

On Jaime's return home Pedro discovers him in tears, and, amazed, asks what the trouble is, and what answer he received from the Governor. Not for some time is the old man able to control his emotions sufficiently to relate their interview, and when Pedro at last learns of the Governor's insult, he declares that his father should have killed him on the spot. However, since he did not, he himself will — with changed name — dwell in the mountains as a bandit, and will not return home till he shall have taken official's life.

Gerardo brings Rosaura a gift from Juan, and begs her to treat him with favor, for so discouraged is he at her indifference that he may kill himself. To the messenger's dismay, Rosaura replies that if such is his purpose she will aid him in its execution, and then hands Gerardo a knife and bids him convey it to Juan.

Two peasants, Toribio and Bartolo, are lunching and fearfully discussing the various dreadful crimes which an outlaw has lately committed among them, when, to their terror, he suddenly appears. The bandit, who is none other than Pedro, sternly demands to be given the bread which is his due, and upon their confessing that they did not bring it with them, beats the unlucky rustics and orders them to fetch it at once.

Act III.

Two months have passed since Pedro entered upon his lawless career, and not yet has he had the opportunity to avenge himself. One day, he sees approaching on the highroad a solitary horseman, and stopping him asks whither he is bound. Realizing that his questioner is the outlaw, the frightened rider answers that he is going to the next village on business of the Viceroy. Asked what he carries, he replies " A letter ", and makes only a weak protest when Pedro bids him surrender it. The bandit finds it to be an order from the Viceroy to the Governor of Hostalric immediately to release Jaime from his imprisonment for debt, as the obligation he is unable to pay will be liquidated out of the revenues of the writer. Further, the Governor must endeavor to capture Pedro, for whose changed life Jaime is not to be held responsible ; and should he lack the necessary courage, he must then inform his superior. Surprised to learn of his father's imprisonment, Pedro returns the letter to the messenger, telling him to depart at once and ride at full speed — an admonition which is quite needless, so eager is he to put as many miles between the outlaw and himself as possible.

After the messenger has departed, Pedro swears that although thus far the Governor has managed to elude him, yet, in the end, he will have his revenge ; and, furious, is about to move away when he is stopped by an angel in the guise of a young shepherd. The latter, explaining that his mother baked the day before, gives Pedro some bread, and adds that his father intended bringing it but was prevented by illness, and therefore asked him to do it. The resolve which the outlaw has made to kill everyone he encounters till he finds the Governor, causes him rather to regret meeting the youth, but, true to his determination, he declares he must die. With an appeal for mercy, the angel demands of Pedro what will become of him on the judgment

day, to which he replies that he is too wicked to be saved, and that his interlocutor must hang. Immediately, he suspends him from a projecting rock on a hill close by, but the angel, uninjured, exhorts the bandit to allow himself to be saved, for greater sinners than he have been pardoned. Pedro insists that in his case this were as impossible to achieve as to expect the hill to move, whereupon the mass begins to revolve, while the angel states that in the disguise of a shepherd he has counselled him, and then disappears. Senseless, Pedro falls to the ground, where, soon after, he is discovered by Figón, who arrives laden with provisions. Assuming his master to be dead, Figón laments his ill fortune, and after he has satisfied himself that Pedro has received no wounds, decides to bury him. Scarcely has he formed this resolution when the unconscious man revives, and upon Figón, in wonderment, asking him what has occurred, he relates that an angel led him to the infernal religions, where he beheld many dreadful sights. Such a deep impression have they made upon him, that he admits his wickedness, and expresses the hope that he may yet be saved.

Lamenting his sad lot, and worried over the fate of Pedro, Jaime, in his prison, anxiously awaits the arrival of Rosaura, whose visits are his one consolation. When she appears, bearing a small basket of eatables, he asks her to sit down and share them with him, and just as she complies, the Governor enters, attended by Juan, Lucindo, Luis, and Gerardo. The former apprises Jaime of the Viceroy's generosity in paying the debt for which he has suffered imprisonment, and the Governor adds that he is free. With expressions of gratitude for such a wholly unexpected kindness, the old man is making ready to leave the cell, when the door opens and Florinda enters, her face concealed by her mantle. Begging the Governor to hear her, she relates in detail how she was deceived by her lover under promise of marriage, and afterwards deserted ; and then asks that since Jaime is the father of the culprit, he be kept imprisoned till he induces him

to return. She concludes her appeal with the words " This your own daughter asks ", and immediately departs. Angered at the boldness of Florinda in revealing his own dishonor, the Governor swears that he will grant Jaime six days in which to produce his son, and if by the end of that period he has not done so, he will be put to death. The party then withdraws, followed, a few minutes later, by Rosaura. As she emerges from the cell she is met by Juan, who asks leave to speak to her, and upon her consenting, he declares that although he is dying for her she still scorns him. To his bitter disappointment, Rosaura answers that she can never become his wife, for besides being poor she is now disgraced by the insult which her father suffered from the Governor.

Five days later, in a fervent prayer Pedro beseeches God to pardon his sins, and just as he has concluded the devil appears, dressed as a hermit and carrying a long white beard in his hand. Fastening on the beard, the evil one accosts the surprised bandit with " Where goest thou, sinner ? ", and then proceeds to relate the scene in Jaime's cell on the occasion of Florinda's disclosure of her betrayal. The intelligence that his father is to be executed the following day horrifies Pedro, and the devil, taking advantage of this, asks why he does not bestir himself to prevent it. The outlaw replies that he fears to add to the crimes he has already committed, whereupon the other assures him that just as God has pardoned him in the past, so will he in the future. When, after some further conversation, Pedro realizes that he is being counselled not by a hermit but by the evil one in disguise, a great conflict arises within him as to what course he ought to adopt. However, the fear that he may be called ungrateful should he not kill the Governor and release his parent, at last induces him to follow the devil's advice, and he departs at once for Hostalric.

Masking himself, Pedro seeks his father's oppressor, and before he can offer any resistance, draws a pistol and fires. Crying

" A woman has done this ", the Governor expires instantly, while Florinda and Petronila, who have heard the shot, rush in and demand to know what is the matter. Informed by Gerardo that a traitor has just killed her father, Florinda berates those present for not avenging his murder, and seizing the corpse's sword advances toward Pedro. Throwing himself at her feet, he declares that she can take his life as soon as Jaime is freed, and then bids the latter's fetters be removed and placed upon him. This done, Pedro lays down his sword before her, asserts that he is a friend of Jaime's son, recounts the old man's sufferings, — as he has heard them from the devil, — and finally discloses his identity. Furious, Juan swears that he must die, whereupon Florinda places herself at Pedro's side and avers that as her betrothed she will defend him. Rosaura now appears, and when, at Florinda's suggestion, Juan offers her his hand, she expresses her readiness to accept it, provided Jaime approves of the match. The required consent is readily given, and after Petronila has been granted leave by her mistress to become the wife of Figón, Juan asks all to honor the internment of his father.

La Monja Alférez.

(The Nun Ensign.)

Act I.

Doña Ana, of Lima, is informed by her lover, Alonso de Guzmán, that he has entered the military service and will be stationed at Callao, two leagues distant. This intelligence greatly distresses Ana, and in order to console her, Guzmán promises to continue his nocturnal visits as often as he may be able, and to reveal their amour to no one, except his faithful and trustworthy servant.

While returning home from this farewell call Guzmán meets

his friend Diego, who, when he hears of his intended departure, as a pledge of friendship presents him with a plume for his hat. In return, Guzmán gives Diego a beautifully embroidered pair of gloves, and after the latter has expressed his regret on losing such an old companion, the friends separate.

Shortly after Guzmán's arrival at Callao, Miguel de Erauso, a soldier stationed there, receives a letter from his father in San Sebastián, Spain, to the effect that he is dying, heart-broken by the waywardness of his daughter Catalina. Although thirteen years have passed since she ran away from home — he continues, — yet the fear of worrying Miguel has deterred him from informing him of it. Now, however, he has learned that, dressed like a man, Catalina is in Peru, and hoping that his son may be able to locate her, encloses her portrait as an aid to her identification. When he has finished reading the letter Miguel, furious, tears it to pieces, and swears that he believes all attempts to locate his sister will be futile.

At the barracks, one day, Miguel becomes involved in a noisy argument with the new Cid — a blustering ensign — over a card game, and Guzmán's attention having been thus attracted to the pair, he recognizes Miguel as his brother. The dispute becomes heated, and at last the Cid, with an air of bravado, makes a disparaging remark about Miguel, whereupon Guzmán gives him the lie and tries to stab him. All the bystanders unsheath their swords, and a general fight is prevented only by the timely appearance of the Castellan. After learning the nature of the disagreement, the official bids the Cid give his hand to Miguel and Guzmán, and the bully reluctantly complies, all the while inwardly vowing vengeance on his assailant. Miguel, who has previously been struck by Guzmán's resemblance to the portrait of Catalina, now feels certain that the soldier is his sister, for he reasons that only a relative would have so quickly avenged the insult offered him by the Cid.

Mindful of his promise to Ana, Guzmán seizes the first oppor-

tunity of going to Lima, but as by night he is about to enter her house, hesitates for fear of being detected by her father. His courage failing him completely he withdraws, quite unaware that he has already been seen by his mistress, who hastens downstairs and unfastens the door. Meanwhile, Diego, who also is in love with Ana, has been loitering near by, and as soon as he sees the open door, approaches and enters, while Ana, wholly unconscious of the deception, locks it after him.

In the interim, an occurrence at Callao has further confirmed Miguel's suspicions regarding the identity of Guzmán, and on the latter's return from Lima he determines to penetrate his disguise. By means of a plausible excuse he lures the suspect to an isolated spot, and then asks him to relate his life. This Guzmán refuses to do, whereupon Miguel expresses his conviction that he is his sister in disguise, and declares that he will punish her for such an escapade with death or confinement in a convent. Miguel then draws his sword, and Guzmán, realizing that he must defend himself, unsheathes his, and with the exclamation "You insult me by calling me a woman!", attacks him. After a few parries Miguel lies wounded on the ground — which so fills Guzmán with remorse that he places him on his shoulders, and carries him to a hermitage near by.

Act II.

Three years have elapsed since Guzmán's thwarted call on his mistress, and he now passes from Chile to Lima in the hope of being able to see her again. When he reaches her house he finds that her father has died in the meantime, and that therefore he can visit her without fear of opposition. After he has told Ana how he wounded Miguel, and how he was forced to take refuge in Arauco till the recovery of his victim, she relates what occurred the last night Guzmán was in Lima. When she opened the street-door, she did not for a moment suspect that the one who

entered was not he, and on the discovery of her mistake deemed it imprudent to make an outcry. Had she done so, not only would her aged father have discovered her indiscretion, but would have run the risk of losing his life, for without doubt the gallant would have attacked him. Therefore she decided to remain quiet, and the visitor, taking advantage of her helplessness, violated her. In the darkness his features were quite indistinguishable, but, as a possible clue, she managed to get possession of his gloves, which she now shows to Guzmán. The latter instantly recognizes them as those he gave to Diego just before his departure for Callao, and, refusing to disclose her assailant's identity, swears that she will be avenged.

When Guzmán next meets Diego, he asks him whether he has kept the token of friendship he gave him on the occasion of his departure from Lima. Very reluctantly Diego admits that he lost it, and exhibits great embarrassment on Guzmán producing the gloves, and declaring that as Ana's lover he knows the circumstances under which they were lost.

After a long conversation, Guzmán suggests that Diego marry Ana in order to repair the wrong he has done her, whereupon he replies that she cannot be trusted, since she granted him her honor when she already had a lover in Guzmán. Should he become her husband, how could he be sure that she would not commit the same indiscretion with Guzmán as she did with him. Guzmán admits the fairness of this objection, and then asks Diego " Will you promise to marry Ana if you receive the positive assurance that she will not commit the indiscretion to which you have referred ? You must promise also that you will never reveal what I am about to tell you ". " On my word of honor I promise ", replies Diego, whereupon Guzmán asserts " I am a woman ! ". Astounded, Diego declares that this is impossible, but in support of the truth of her assertion Guzmán relates, at length, her adventurous life, and how she has visited Ana in the guise of a lover. As Diego is really enamored of Ana, he

manifests great delight at this confession, for now that all suspicions regarding her honor are dispelled, he can marry her without hesitation. After admonishing him never to break his promise to keep the secret he has heard, Guzmán departs.

A lapse of three years has not caused the Cid to forget his desire for revenge on Guzmán, and when, one night, he meets her soon after she has returned to Lima, he furiously attacks her. She is more than a match for her assailant, however, and quickly dispatches him. Arrested and brought before the Viceroy, Guzmán is condemned to die without trial, and as soon as Diego learns of this, he determines to reveal her sex to the official, confident that then he will pardon her. When he hears Diego's astonishing disclosure, the Viceroy — in spite of Guzmán's protestations that it is a lie — defers the execution of the sentence he has passed upon her till he shall have made an investigation.

Act III.

After a searching inquiry into the quarrel between the Cid and Guzmán, the Viceroy finds that the Cid was the aggressor, and accordingly revokes the death penalty he has passed upon Guzmán. Forced to don woman's attire, the latter is then confined in a nunnery, but her conduct soon warrants her expulsion, and, in her old garb, she departs for Spain. At Cadiz she is imprisoned for a short time, owing to her odd attire, and on being released passes to Madrid.

Through his disclosure of Guzmán's sex to the Viceroy, Diego believed that every possible slur upon the character of Ana was removed, and when he visited Guzmán in her prison the arrangements for his marriage were already completed. Angered at Diego for having broken his promise, thirst for revenge caused Guzmán to assert that her previous admission of being Ana's lover was false, and due solely to the instigation of the latter. As Diego had saved her life, she continued, gratitude demanded

that she reveal the truth, and apprise him that Ana had a paramour. Naturally, such a statement infuriated Diego, and had his informant been a man, he would have killed him on the spot.

Having heard that Guzmán is in Spain, Diego decides to journey thither and endeavor to locate her, with the object of obtaining a confirmation or denial of the statement she made regarding Ana. When he reaches Spain he finds that the adventuress has been seen in Madrid, and he hastens there and takes up his residence with his friend the Viscount of Zolina. Soon after his arrival he is surprised to meet Ana, who, disheartened at being deserted, has followed him, and tearfully insists that she has never entertained any other than Guzmán. This declaration strengthens Diego's resolve to locate the latter, and, through the aid of the Viscount, he at last ascertains that she is living with a friend, Sebastián de Ilumbe. Sebastián being an acquaintance of the Viscount, it is easy for the trio to devise a stratagem by which Guzmán may be brought to the Viscount's house, without suspecting the motive.

In accordance with this stratagem, Sebastián tells Guzmán that the Royal Counsellor has taken such an interest in her strange life, that he wishes to receive a call from her at once. Handing her a woman's outfit he requests her to don it, on pretence that she cannot be presented to the Counsellor in her present masculine attire, and after considerable remonstrance she acquiesces. Sebastián then avers that a carriage will call to take her to the Counsellor's.

Guzmán hands Sebastián a number of documents from various prominent persons, certifying to her long and courageous military service in South America ; and asks him to present them to the Secretary of State in support of her claim for recognition. Asked what kind of remuneration she desires, Guzmán replies that she would like to be sent to Flanders, and have the chance of fighting for the King. If she cannot be granted this privilege, she would ask leave to dress herself in the garb of a man. Sebas-

tián declares that he will do his utmost in her behalf, and leaves for the Viscount's.

Scarcely has he withdrawn when Ana appears, who, for some time, has imagined that Guzmán's statement to Diego concerning her was made at the latter's suggestion, in order that he might have a plausible pretext to avoid marrying her. The object of her present call, then, is to interview Guzmán about the matter, but after Ana has scored her as a deceiver and a traitor, the adventuress merely repeats the statement she made to Diego in Lima. At this juncture the latter enters, and, addressing him, Guzmán states that the misery she endured through his betrayal of the secret confided to him, induced her to take revenge by declaring that she was not Ana's lover. Furious, she deals Diego a blow with her staff, and both then unsheath their swords, only to be separated before they can use them. Sebastián and the Viscount now arrive, and after the latter has reproved Diego for attempting to draw his sword against a woman, Guzmán throws herself at Diego's feet, declares that he can marry Ana without hesitation, and asks for pardon, which is willingly granted.

Remedio, Industria y Valor.

(Remedy, Industry and Valor.)

Act I.

As Don Rodrigo de Mendoza and his servant, Tristan, are walking along a street in Zamora about midnight, they are stopped by three masked foot-pads, and ordered to hand over their purses, swords and cloaks. When they refuse to do so, one of the highwaymen attacks Rodrigo and wounds him, only to be run through the body by his adversary. The two others then flee, while the murderer and his servant, hearing the cry

of the approaching police, take refuge in a house near-by. Fearful of pursuit, they hurriedly ascend the stairs leading from the dark hall through which they entered, and are passing through one of the apartments when they encounter Doña Marcela. Thoroughly frightened, she calls for her servants, but luckily for the fugitives her cries are unheard, and Rodrigo hastens to assure her that she is in no danger. In reply to Marcela's inquiries, he relates what has taken place; and, on the conclusion of his narrative, she notices a wound in his arm, which she declares to be serious. Procuring a bandage, she bids him put it on, and then realizing that it is impossible to do so with only one hand, offers to assist him. Of course Rodrigo gladly consents, and this act of kindness so arouses his chivalric spirit, that very soon he is expressing his admiration in no uncertain terms. Although Marcela is, on her part, equally infatuated with him, still his forwardness affrights her, and, suspecting his intentions, she calls for her maid Leonor. Not for several minutes does the latter respond, and upon being asked the cause of her delay, replies that she was on the balcony, beneath which she saw a man kill one of three who had attacked him. Marcela bids Leonor show Rodrigo to the street, but his pleadings for mercy, coupled to Tristan's remark that to go forth may mean his death, influence her to relent. Explaining that Leonor's confirmation of his story has reassured her, Marcela asks Rodrigo to remain till all danger is past, and then sends Leonor for a doctor. Very soon after leaving the apartment the maid returns, and, to the consternation of all, announces that she was unable to reach the street owing to the door being surrounded by police, who declared the murderer was in the house. Their insistent demands for admittance are now heard, and, realizing that no time is to be lost, Marcela bids Leonor conduct the fugitives to a door opening into the garden. From there they can make their escape in safety, by scaling the high partywall and descending to the roof of a summer-house, and thence to the ground. Marcela expresses her

regret that Rodrigo must leave her, while he declares his love, promises soon to return, and, at her request, gives his name.

Almost simultaneous with their exit appear Sánchez, the door-keeper of the house, the chief of police and his subordinates. To the chief's declaration that they are searching for a murderer said to have entered the house, Marcela replies in no mild terms, censuring him for his irreverence in so rudely invading a dwelling that is sacred. These objections are vehemently sustained by Sánchez, and when Marcela swears that she will inform her brother Diego, the Viscount, of the intrusion, the chief asks pardon and departs.

Meanwhile, a very different scene is being enacted in the house adjoining — the home of an orphan, Leonida. Sometime before this the unfortunate girl, under promise of marriage, had been dishonored by one Don Diego, who later deserted her. Anxious to take revenge on her betrayer, her brothers Don Juan and Don Fernando have tried to induce her to disclose his name, but so great is her love for him that she refuses to do so. Losing patience, at last, with her obstinacy, the pair decide that if they cannot kill the seducer, the only remaining way to save the honor of their family is to kill Leonida. Accordingly, having absented her servants under various pretexts, and having dug a grave in the garden to receive her body, they hew down the door of her house, and pass to her apartment. In terror, Leonida has already guessed the meaning of the sound of the axes, and called to her brothers to have mercy on her and her babe. It is, therefore, no surprise to her when the would-be assassins declare that she must die ; and she begs them only to grant her a short time in which to confess her sins to heaven. After a parley they consent, and depart, locking the door of the room behind them.

By this time Rodrigo and Tristan — pursuant to Marcela's directions — have scaled the high wall separating her garden from that of Leonida, and having attained the summer-house roof, are descending therefrom by means of a trellis. Rodrigo reaches the

ground safely, but Tristan misses his footing and falls into the grave prepared for Leonida. Luckily, the tumble does him no harm, and while the startled couple are giving vent to their astonishment, they are horrified to hear the voice of a woman — Leonida — in distress. Listening attentively to her lamentations, they learn that she, and probably her infant, are to be put to death, whereupon Rodrigo announces his determination to save her. Ordering Tristan to follow him he enters the house, seizes a small lamp, and ascends the stairway to the straw loft. It is the work of but an instant to touch the flame to the straw, and Rodrigo then rushes to the door of Leonida's apartment, and with one blow of his foot sends it to the floor. The prisoner of course supposes that her brothers have returned, and on beholding an utter stranger, her terror is transformed into amazement. " Who are you ? ", she faintly demands ; but Rodrigo declaring that there is no time for explanations, bids her give him the child and follow him. She does so, and so rapid is the spread of the flames that the house is soon entirely consumed.

Act II.

Rodrigo sends a message to Marcela by Tristan, and having delivered it to Leonor, the lackey is about to return home when Marcela espies him. Eagerly acquainting herself with the object of his visit, she is delighted to hear that Rodrigo loves her and will visit her the following day; and, as a reward for bringing such good news, she bestows a jewel upon the messenger.

Sánchez, the door-keeper, now appears, and, to their dismay, announces that the Viscount and some gentleman are alighting from a carriage before the house. The words are scarcely out of his mouth before footfalls are heard at the bottom of the staircase, and, fearful of the results should a strange lackey be found there, both women beg Tristan to hide. Marcela goes to receive the visitors, and soon enters, followed by them at a few paces. It

is lucky for Tristan that she precedes them by even this short interval, for instead of concealing himself during her absence he has been prating with Leonor. When Marcela sees that he has not withdrawn, she makes frantic signs for him to hide, and Leonor pointing to a small room adjoining, he takes refuge therein just in time to escape being observed.

As soon as she addresses Diego, his sister is struck by his abstracted and peculiar manner, and inferring that he has some trouble on his mind, asks him what it is. His equivocal reply reveals nothing, and when Marcela repeats the question, in order to divert her, he bids her speak to the stranger, her cousin Fadrique. Determined to solve the mystery regarding Diego, Marcela first apologizes to Fadrique for not knowing him, — it is their first meeting, — and then asks him whether he is aware of the cause of her brother's strange demeanor. He answers in the negative, for, like his questioner, he knows nothing of Diego's escapade with Leonida ; and at this juncture Diego suggests that Fadrique is no doubt fatigued from his long journey, and should be shown to his room. When Fadrique has withdrawn, Diego informs Marcela that her cousin has just returned from the Indies enormously rich, and that he has brought him there with the purpose of making him her husband. Naturally Marcela is in despair, but, constrained to feign acquiescence, answers that she will accede to his wish, and with heavy heart retires.

Not a word of the foregoing scene has escaped the ears of Tristan, who decides to return at once to his master and inform him of Marcela's plight. As he emerges from his hiding-place Diego accosts him, and asks what he wants. Never at a loss, the lackey concocts a story which, though absolutely false, is so plausible that it quite deceives his listener, and he then abruptly disappears.

Since her rescue by Rodrigo, Leonida has resided with him, and at his request now relates *in extenso* the story of her life, and how her brothers attempted to kill her. On the conclusion of

her narrative Tristan enters, breathless, and desiring immediately to inform his master that Marcela is on her way thither, asks leave to speak to him. To his consternation, however, Rodrigo bids him wait outside, believing that he wishes, at this most inopportune time, to tell of his call upon Marcela. Hearing the latter's footsteps in the corridor, Tristan is driven to desperation, and in order to warn his master without enlightening Leonida, exclaims : " Don Marcela in waiting is the hall ! "

Rodrigo instantly takes the hint, and, excusing himself, request his guest to pass into a small room adjoining. A moment later Marcela appears. Seeing that she is weeping Rodrigo asks what the trouble is, and after she has told him of her distress, a servant enters with the announcement that a gentleman of title wishes to see him. Rodrigo orders him to be told that he is not at home, but the servant replies that this assertion will be unavailing, for the stranger knows that such is not the case, and insists on seeing him. Accepting the inevitable, Rodrigo then bids Marcela retire into the small room already occupied by Leonida, while he goes to receive the visitor.

The moment the two women meet Marcela's jealousy is aroused, and she feels convinced that her lover is unfaithful. Never suspecting the purpose of Marcela's pointed questions about the favors shown by Rodrigo to his guest, Leonida innocently answers them with the utmost frankness; and when finally she excuses herself and withdraws, she leaves Marcela in a fury of jealousy. Swearing vengeance on her supposedly false lover, and determined to leave the house, the aggrieved woman emerges from the cabinet, and is about to pass through the large apartment when she espies Rodrigo's caller, Diego. By quickly throwing her cloak about her head she escapes the latter's recognition, but yet is enabled, very briefly of course, to acquaint Rodrigo with her displeasure. She then departs, leaving the unlucky suitor at a loss to account for such a sudden change in her demeanor.

Tristan now appears, and deeming it most important that his master should know the relationship between Marcela and Diego, attempts to attract his attention. Rodrigo, however, bids him be quiet, and, all eagerness to hear the " tragedy of love " which Diego is about to relate, turns a deaf ear to his insistencies. Very soon after Diego has begun his narrative Leonida enters, and her joy on seeing him is matched only by his confusion. With the object of drowning his true feelings he draws his sword, but Rodrigo declares that Leonida, while sheltered by his roof, has given no cause for suspecting her fidelity. In confirmation of this assertion, and to the utter dismay of Tristan, he proceeds to tell of his encounter with the foot-pads, and all that happened subsequently — a story which Leonida swears to be true. Diego, in doubt what course to adopt, asks leave of Rodrigo to speak with him outside, and he assents, quite unconscious that through defending Leonida he has laid bare to the brother of Marcela his relations with the latter.

Act III.

Plunged in despair, Leonida broods over her unhappy lot — Diego full of suspicion, Rodrigo querulous, and Juan and Fernando eager to take her life. At the opposite side of the apartment Rodrigo laments the loss of Marcela, and when he chances to mention his feeling towards the latter's brother, Leonida interrupts him and demands an explanation.

In extenso Rodrigo then relates how, to convince Diego of the truth of his story regarding her, he led him to the ruins of her home, whereupon Diego asked : " Through which house did you pass to Leonida's ? "

On being informed, Diego replied : " That is mine, and I am Marcela's brother. "

Thunderstruck for the instant, Rodrigo soon collected himself sufficiently to answer his companion's question concerning

Marcela's virtue, and Diego then declared : " I cannot give you her hand, for it is already bestowed upon Don Fadrique, whom I have brought from Seville. As we three leave immediately for Villaverde, all possible chances of exciting your jealousy will be removed ".

Having thus spoken Diego ordered a coach, and, after a short interval, he, his sister and Fadrique started on their journey.

The news of her lover's departure aggravates Leonida's sorrow, and, overcome with emotion, she abruptly leaves Rodrigo to his own reflections. From these he is soon aroused by the entrance of Tristan, who hands him a letter. Never suspecting it to be from his *inamorata*, the lover, in his utter desperation, tears the paper to pieces, whereat the astonished lackey tells him to join it together, as the writer is Marcela. Rodrigo at first gives no credence whatever to this assertion, and is convinced of the truth of it only when Tristan tells him, that as he stood beside the departing coach Leonor covertly dropped the letter. Hastily joining the scattered pieces, Rodrigo eagerly reads of Marcela's sadness, and desire that he follow her to Villaverde, where she will make him happy in spite of Fadrique. Delighted, he declares they will start at once, and, if possible, bring Marcela back with them.

A change of residence cannot make Diego forget Leonida, and accordingly when, one day, Fadrique asks him why he does not marry, he confesses that he already has an *inamorata*. For some time she has been living in Zamora with one Don Rodrigo de Mendoza, of whom he once wrongly showed himself jealous. Desiring to ask pardon of Rodrigo for such an unjust suspicion, and at the same time to have Leonida brought to Villaverde, Diego requests Fadrique to execute the commission. He replies that he will leave immediately, and Diego announces that upon his return a double wedding will take place.

As soon as they have withdrawn, Leonor enters and informs

her mistress that Rodrigo has arrived, and, masked, is waiting at the street-door. Scarce believing such good news, Marcela would fain know the details, but Leonor states that there is no time for explanations — later, when she meets her lover, she will know all. It is already past the supper hour, and Diego awaits her at table ; after the meal the household will retire, and Rodrigo can then come to her room in safety.

Thus counseled, Marcela hurries to Diego, while Leonor goes to acquaint Rodrigo with what has transpired. When the supper is finished and Marcela again in her apartment, Leonor conducts Rodrigo thither, and he is received with great joy. In a moment, however, the pangs of conscience attack Marcela, and, realizing her unfaithfulness to Fadrique, she rails furiously at Rodrigo, and bids him leave her. Fortunately, Rodrigo does not lose his self-control, and on the conclusion of her long tirade, by clever argument soon convinces his mistress of the error of her views. This done, he tells her that two swift horses are awaiting them, and they should depart immediately — a suggestion which Marcela is only too eager to adopt.

Meantime, Fadrique has reached Zamora, and having made known to Leonida the desire of her betrothed, is returning with her to Villaverde. As they are approaching Madrid, the mules attached to the coach run away, the vehicle is overturned, and they are thrown out. Their cries are heard by Juan and Fernando, who happen to be hunting in the vicinity, and they hasten to their aid. However, when the would-be rescuers discover who is in distress, their sympathy vanishes, and drawing their swords, they cry : " Both must die ! "

At this juncture Rodrigo, Marcela, Tristan and Leonor chance to pass by on their way to Zamora, and the first rushes to the assistance of Fadrique. His aid comes none too soon, for the brothers are closing in on Leonida's protector, notwithstanding his brave resistance. Placing himself at Fadrique's side, Rodrigo declares they will kill both the aggressors, but hardly has he

spoken, when Marcela and he are terrified by the appearance of Diego. Furious that he has been so tricked, he has pursued the runaway couple, and is prevented from wreaking speedy vengeance on them only by the prompt response of Fadrique and the brothers to Rodrigo's cries for help. Having assured the safety of the fugitives, Juan and Fernando are about to carry out their determination regarding Leonida, when Tristan intervenes and announces that all are going to Court, where the weddings of Leonida and Diego, and Marcela and Rodrigo will take place.

El Sufrimiento premiado.

(Suffering rewarded.)

Act I.

After an eight months' absence in Italy, where he has been visiting his brother, Tancredo returns to Madrid, and on meeting his friend Leonato thanks him for having kept watch over the house of his *inamorata*, Marcela. Determined not to mar Tancredo's happiness by betraying the love meetings he has seen between Marcela and her new suitor Torcato, Leonato limits himself to remarking that as women are fickle, he may suffer a disappointment.

Neither this warning nor the coolness which the letters of his mistress have shown of late, can lessen Tancredo's eagerness to see her again, and, accompanied by Leonato, he hurries to her house. Scarcely have they reached there when Marcela, her attention attracted by their conversation, appears on the balcony, and Tancredo addresses her in affectionate terms. Great is his surprise on receiving an indifferent reply, and the suspicion thereby excited that a rival has gained her love, is confirmed when later she makes sport of his sorrow and chagrin. To his declaration that he will continue to love her if only to annoy her, Mar-

cela retorts : " That you certainly shall not do ", and then dissappears into the house. Tancredo is amazed, and disinclined to believe that the fair one was his mistress, but Leonato assures him that it was she, and that her cruel treatment of him is due to her having another lover, a former soldier is Flanders. Declaring that no one but himself is to blame for his sad plight, Tancredo expresses the resolve to await the approach of his rival, and, no little amused at these assertions, Leonato then takes leave of him.

Almost simultaneous with the departure of Leonato, Torcato appears, followed by three men, servants of Count Hipolito. One of the trio accosts him, with the request that his master wishes him to surrender a handkerchief thrown to him by one Feliciana from her balcony, and, moreover, in the very presence of the Count. Torcato's refusal to comply with the demand leads the three to attack him, and only the timely assistance rendered by Tancredo enables him to put them to rout. After thanking him for his aid, he satisfies Tancredo's curiosity to know the cause of the dispute by relating that, seven months before, he returned to Spain from the war in Flanders, and fell in love with a certain Feliciana. All went well till Count Hipolito began to play the rival, which so aroused his jealousy that he abandoned Feliciana and turned his attentions to another lady, Marcela. When a short time had passed, he realized that he was unable te reciprocate her love, and deserted her and went back to his former mistress. Feliciana threw him a handkerchief containing a letter, and because he refused to surrender the token to the servants sent by Hipolito to get possession of it, they attacked him.

After an exchange of names, Tancredo states that he has just returned from Italy, and is acquainted with Torcato's former *inamorata*, — Marcela, — whereat Torcato asserts that he has heard of his love for her, and will gladly help him regain her favor. But, to his astonishment, Tancredo replies : " So great

is my desire for her happiness, that it pains me to know you do not love her. "

Torcato then invites him to his house, and after the invitation has been declined, insists on escorting Tancredo homeward.

Hipolito calls on Feliciana — the daughter of Ginebra, a poor widow of very low station, — and because the girl does not respond to his advances as her mother thinks she should, she bids her be less haughty, and urges him to treat them both as menials. Hipolito then bestows upon Ginebra two rings, which she is about to hand over to her daughter when he requests her to keep them, and gives Feliciana two others. After the trio have conversed for some time, the Count asks Ginebra to bring him a drink of water, and scarcely has she left the room when Tancredo appears.

In order that Torcato may interview Feliciana without the presence of his rival, Hipolito, he has devised a ruse, which he has asked Tancredo to execute. Agreeably to it, Tancredo tells Hipolito that one of his servants has wounded a soldier (meaning, of course, Torcato), a declaration which immediately produces the desired effect, since the Count takes a hurried departure. His exit is followed by the appearance of Torcato, whose conversation with Feliciana is before long interrupted by the return of Ginebra, bearing the water. The moment she espies her daughter's suitor, to whom without any cause she bears the greatest aversion, she berates him, whereat he swears he is engaged to Feliciana, and will cause the police authorities to remove her from her mother's custody. With this threat Torcato, accompanied by Tancredo, retires, and Ginebra, furious, upbraids and beats the unlucky girl for permitting Hipolito to depart.

So sincere was Tancredo's assertion to Torcato concerning the grief caused in him by the latter's treatment of Marcela, that he communicates to her his feelings, and promises to aid her in regaining her recreant lover. To effect this, he will frustrate Torcato's marriage with Feliciana, by representing her as already

betrothed to himself before his departure for Italy. Marcela and Leonato will further the deception through swearing, as witnesses, that the compact was legally made, and that therefore Feliciana cannot become the wife of Torcato. Marcela is delighted with this scheme, and expresses her gratefulness and appreciation.

True to his threat, Torcato, accompanied by an officer of the law, repairs to Ginebra's in order to remove his *inamorata*, but the former creates such a disturbance that Hipolito, her neighbour, is attracted to the scene. Although the Count has absolutely no intention of ever marrying Feliciana, still the present discovery of her betrothal to Torcato fills him with dismay. At this juncture Tancredo appears, together with Marcela and Leonato, and, agreeably to his ruse, declares that since Feliciana promised to become his wife before his departure for Italy, he intends opposing her marriage with Torcato. This announcement gives rise to great confusion, for Feliciana avers that it is only a stratagem concocted by Torcato and Tancredo in order that the former may avoid marrying her. Tancredo then brings forward Marcela and Leonato as witnesses to the truth of his assertion, which Hipolito also confirms — purely from self interest, however, since he expresses the desire to be custodian of Feliciana for Tancredo. In this way, he will not so soon be deprived of her company, and is therefore pleased when his offer of guardianship is accepted.

Act II.

Under the assumption that Tancredo's declaration of his betrothal to Feliciana was a ruse devised by Hipolito, in order to preclude Torcato — detested equally by Ginebra and the Count — from becoming her son-in-law, Ginebra thanks the supposed strategist for his assistance. The Count tries to convince her that he had no complicity in the scheme, but Ginebra, who is most desirous of his marrying Feliciana, overwhelms him with expres-

sions of gratitude, in the hope of further ingratiating herself with him.

Tancredo confesses to Hipolito that he loves Marcela, and that it was this alone which led him to represent himself as betrothed to Feliciana, in the hope that Torcato would then return to his former mistress. Delighted to know that Tancredo cherishes no love for Feliciana, Hipolito proposes that he merely trifle with her till Marcela shall have regained Torcato's affection, and to this he agrees.

The Count then withdraws, and, shortly after, a servant enters with a letter for Tancredo from Marcela, asking him to bring Torcato to her immediately, for she longs to see him. While Tancredo is wondering where to find him Torcato appears, and asserts that it is not Feliciana's love for the former that vexes him, but the fact that she induced Tancredo to thwart her marriage, in order that she may still continue to receive gifts from Hipolito. When Tancredo chides him for deserting Marcela, the real object of his stratagem is made clear to Torcato, who declares that as he will not marry Marcela but Feliciana, he will be only too glad to intercede for him with the former.

At Tancredo's suggestion, the two start at once for her house, and scarcely have they departed when Hipolito returns and espies Fabio, the servant of Tancredo, who has lingered behind. The Count inquires whether he is willing to execute a ruse for him, and on receiving an affirmative answer, asks him to hide in Feliciana's room, where he will be discovered -- presumably by accident, of course — by him and his attendants. As soon as this scandal reaches the ears of Torcato, he will become so disgusted with his mistress that he will refuse to keep the promise of marriage he has made, and she will then be more gracious to Hipolito. Fabio agrees to carry out this plan, hoping thereby to aid his master regain Marcela, for he believes that when he hears of Feliciana's laxity, he will abandon her and devote all his energies to winning back his old mistress.

As soon as Tancredo and Torcato reach Marcela's, the latter apologizes to her for having paid her court when he was really in love with Feliciana, and then asks her to transfer her affection from him to Tancredo. Should she do so, his friend will relinquish Feliciana, whom he himself will then be able to marry, as he desires. To this request Marcela flatly refuses to accede, which so angers Torcato that he swears he will never call on her again. Thereupon she threatens to take her life, and Tancredo, alarmed, begs Torcato not to abandon her — a plea which causes Torcato to accuse his friend of wishing to deprive him of Feliciana. Such a charge Tancredo vehemently denies, and after some further conversation, Marcela curtly bids him depart. When he has done so, she confirms Torcato's assumption as to the selfish motive of Tancredo in desiring him to continue paying her court, and declares that she will never leave him.

Ginebra, who has been searching for Tancredo, finally discovers him at Hipolito's, — whither he has gone after leaving Marcela, — and tells him that Feliciana is very unhappy under the Count's guardianship, for she longs to see Torcato. In order that her desire may be gratified, she continues, Hipolito wishes Tancredo to marry her secretly — an announcement which fills him with dismay. The Count now appears, and after Ginebra has stated that she has just made known his desire to Tancredo, he declares that the latter must acquiesce, since before witnesses he swore that Feliciana had promised to marry him. The ceremony must take place that very day, and he will give the bride a dowry of six thousand ducats. Ginebra corroborates his statement concerning Tancredo's betrothal to her daughter, whereupon the prospective son-in-law, in desperation, swears that rather than submit he will flee the country.

True to her declaration that she will never leave him, Marcela follows Torcato to Hipolito's, and when he announces he has come to see his *fiancée* Feliciana, she asserts that she herself alone merits that appelation. This Torcato denies, and when Hipolito

informs him of Tancredo's imminent marriage with Feliciana, he excitedly avers that it cannot take place, since he can prove Tancredo previously betrothed to Marcela.

Overjoyed at this possible chance of escape from his predicament, Tancredo exhorts Torcato to press his objection, but their conversation is soon interrupted by the entrance of one of Hipolito's servants, who exclaims that behind closed doors Feliciana is entertaining a man in her room. The effect upon Torcato of such a startling announcement far exceeds even that presupposed by Hipolito, for in a rage he swears he will kill Feliciana, and is prevented from doing so only by the Count. Feigning great surprise at what he has heard, the latter withdraws, supposedly to make an investigation, and a moment later Fabio dashes in. Under the pretext that Hipolito and his servants are seeking his life because he was discovered with Feliciana, he implores Tancredo's protection, but scarcely has he spoken when Torcato stabs him to death with a dagger. The murderer then makes his escape, — not soon enough, however, to miss hearing Tancredo's threat to kill him, — and Hipolito and his servants appear. Pretending that he is pursuing Fabio, he asks whither he has fled, whereupon Marcela points to his corpse, and declares Tancredo to be the murderer. Amazed, the latter of course denies the accusation, but as Marcela insists upon it, finally states that if such be her desire he will submit.

An officer of justice now enters, with the explanation that he has come to remove Feliciana from the Count's keeping, and place her elsewhere. Fearful for the safety of Tancredo, Hipolito urges him to flee, which warning being overheard by the officer, he asks what occasions it. Hipolito then tells of the murder, and after Marcela has substantiated Tancredo's admission of guilt, the officer arrests him and conducts him to prison.

Act III.

On condition that he pay a fine of five hundred ducats and marry Feliciana, Tancredo has been pardoned for his supposed crime, and the money having already been delivered, only the second part of the agreement remains to be executed. Naturally, Torcato is not pleased with the almost certain prospect of losing his mistress, and in the hope of preventing it, devises a stratagem.

Meeting Leonato at Ginebra's, he asks him to declare that Tancredo married while in Italy, and he promises should he make such a statement to second it. Leonato heartily approves of the scheme, and not long after he has departed, Tancredo appears in the custody of an officer, who announces that he has orders to perform the marriage ceremony at once. Feliciana, who was judicially transferred to her mother's upon the murder of Fabio, has been lamenting her impending marriage, and when now she realizes that it is about to take place, she is filled with dismay. Her feelings are shared by the prospective bridegroom, Ginebra alone being pleased that someone other than the hated Torcato, " that vile soldier ", is to become her son-in-law.

For some minutes Feliciana's betrothed anxiously awaits the arrival of Leonato, but he resigns himself to the inevitable when the officer finally interrupts the conversation, by declaring the ceremony must take place without further delay. At this moment Leonato rushes in, crying : " I object to this marriage, because Tancredo is the husband of my sister in Turin ! "

Astonished, Tancredo of course utters a vigorous denial, but when Leonato reiterates his assertion more in detail, he begins to suspect that it is a ruse designed to extricate him from his predicament. In an aside he communicates his belief to Torcato, and when the latter finds that no suspicion falls upon him, he furthers the deception by averring that he well remembers the

marriage. To Hipolito's question as to whether Torcato is telling the truth, Tancredo, now reassured, answers in the affirmative, and states that it was solely fear of the law that led him to promise to marry Feliciana. Although Hipolito declares he should be imprisoned on the charge of attempted bigamy, Tancredo abruptly withdraws, leaving Ginebra as vexed that Torcato may yet become her son-in-law, as the latter is delighted at the outcome of his stratagem.

Asked by Ginebra how Tancredo's marriage can be proved, Leonato replies that he has abundant evidence, both in Torcato's statement and a letter from his sister herself. When he — Leonato, — together with Marcela, confirmed Tancredo's claim of betrothal to Feliciana, he was unaware that at that very time he was his brother-in-law. Feliciana, continues Leonato, can easily make good her loss by marrying Hipolito, a match which everyone believes to be equally to the interest of her and her mother.

Fearful that he may yet be compelled to make Feliciana his bride, Hipolito then urges Ginebra to bestow her on Torcato, who, in the most sycophantic manner, begs that his claim be granted. Neither his entreaties nor the urgings of Hipolito, however, can gain anything more definite from Ginebra than a promise to weigh the matter, and to give her decision in a couple of days.

After leaving Ginebra's, Tancredo visits Marcela, and when he has told her of Leonato's stratagem, she expresses the conviction that it was he and not Leonato who devised it. This Tancredo of course denies, and then tells of his love for her and the sufferings it has occasioned — a confession which is abruptly terminated by the sound of Torcato's voice without. In response to his despairing appeal as to what he shall do, Marcela bids her visitor secrete himself, and he does so just in time to escape encountering Torcato. That the latter has come to ask her to be his wife Marcela scarcely doubts, and so ill can she curb her

impatience, that she boldly inquires if such is not the case. To her surprise and anger Torcato answers in the negative, and asks for a written statement releasing him from his obligations to her, in order that, the same day, he may marry Feliciana. In a fury Marcela denies his request, whereupon he threatens to take her life, and she calls to Tancredo for protection. Springing forth from his hiding-place, he declares he will kill Torcato as soon as they leave her presence, but Marcela implores him not to do so, since she loves him more than before. On his knees, Tancredo then asks Torcato's pardon, and after he has practically refused to grant it, the latter expresses surprise that Marcela should not repay such affection. With this declaration he departs, only to be called back by Tancredo, in conformity to the infatuated girl's order. Moved by his own love for her and her distress, Tancredo begs Torcato to make Marcela his wife, but neither his entreaties nor a promise to pay him three thousand ducats should he do so, can influence him to change his determination. Tancredo is not discouraged, however, and accordingly when Torcato departs a second time he follows him, still urging his request.

After their departure, Marcela, resolved that Tancredo is far more deserving of her love than Torcato, sets out to seek the former, with the object of communicating to him her changed feelings. She finds him, at last, at Ginebra's — whither he has followed Torcato, — but lacking the courage to confess her love, asks Leonato to do so in her stead. Amazed at such an unexpected declaration, Tancredo approaches her, whereupon she throws herself at his feet and asks a pardon. The moment it is granted, Torcato and Feliciana, in delight, realize that the last impediment to their marriage is removed, and after Ginebra has given them her blessing, Hipolito promises to be patron of both weddings.

La Toquera vizcaína.

(The Cap Seller of Biscay.)

Act I.

Doña Elena, of Valladolid, for a considerable time has been most persistently annoyed by a gallant, Don Diego. Caring nothing for him, and wearied of his importunities, Elena at last determines to make an effort to rid herself of him once for all. Accordingly, she meets him by apointment in a lonely section of the suburbs, and declares that he must cease his attentions, since they not only place her in a conspicuous position, but also excite her lover's jealousy. Furious, Diego swears that he will wreak vengeance on his rival as soon as he learns his identity, and then departs ; while Juan, the object of such ill feeling, arrives just in time to hear Diego's threat and see him disappear. In a rage, he is deterred from following the gallant only by Elena, who, after she has received a sound berating for keeping an assignation with Diego, is told that he will surely be put to death.

The scene changes to Madrid, whither Lisardo has come from his home in Zamora. Although for a year he has been enamored of a beauty, Flora, his affection remains unrequited, and he now asks her the reason. She replies that, profiting from the unpleasant experiences of some of her friends, she has resolved never to love any man ; but, notwithstanding this, as a reward for his great devotion she will permit him to continue his visits, on condition that he never mention love in her presence. Only with the utmost difficulty is Lisardo able to comply with this proviso, and when, one day, his passion masters him and he reveals his infatuation, Flora, true to her warning, forbids him to enter her house again.

Meanwhile, at Valladolid, Elena has been apprised that a duel is about to take place between her two rivals, and she hastens to the spot to prevent it. Her intercession comes too late, however, for she finds Diego a corpse and Juan, in great agitation, about to flee for his life. Imputing to her all the blame for the tragedy, the murderer mounts a horse and makes his way to Madrid, where he seeks refuge with Lisardo.

Act II.

Accused by the uncle with whom she lives of having directly occasioned the duel which terminated so fatally, Elena receives such cruel treatment at his hands, that, after three months, she decides to visit Madrid in search of Juan. That no one may suspect the real cause of her absence from home, she asserts that she is about to become a nun, and then contrives that Estefanía — her maid's sister — shall enter a convent at Valladolid under her name. Naturally, the success of such a stratagem depends upon preventing Elena's uncle from meeting her substitute; and to remove all possibility of this, whenever he calls at the convent, Estefanía is to plead illness as an excuse for not receiving him.

These arrangements perfected, accompanied by her servant Beatriz and an old man, Feliciano, Elena departs for Madrid, and there secures lodging in the house of Magdalena, a cap seller. Wishing to continue her correspondence with Juan, and at the same time to prevent him from knowing she has left home, Elena devises a clever ruse. She writes her letters as if she were in the convent, and after placing them in double envelopes sends them to a friend in Valladolid, who removes the outer envelopes and forwards the contents to Madrid. Juan's letters to her come through Estefanía at Valladolid.

After having diligently scoured the city for a month, without finding any trace of her lover, Elena concludes that he is being

sheltered by some fair sympathizer; and she determines to turn cap seller and accompany Magdalena, whose trade gives her access to the private apartments of ladies.

Meanwhile, accompanied by Juan, Lisardo has made several calls upon Flora, who, strange to say, has exhibited no displeasure. However, this marked change in her demeanor is due to no transformation into love of her former coolness towards Lisardo, but to a great infatuation for Juan. Lisardo would feel far from flattered if he knew that Flora regards him only as Juan's inseparable — and to her, most unwelcome — companion. One day, while they are visiting her, Flora — who is aware of Juan's love for Elena — makes several remarks which cause Lisardo to suspect that she is enamored of his friend; and his suspicion is confirmed when, soon after, she exhibits great discomfiture on the receipt of a letter by Juan from Elena. While Lisardo is slyly observing her embarrassment, the cry of the cap seller Magdalena is heard, and, a moment later, Elena enters in disguise, and gives her name as Luisa. At once recognizing Juan, it arouses her jealousy to find him in the company of a lady, for of course she assumes that he is paying his addresses to her. On his part, Juan is so struck by the hawker's resemblance to Elena, that when she departs he follows her, and after she has entered Magdalena's house, he shouts loudly several times. At this Feliciano appears, and Juan asks to see the cap seller Luisa. The old man asserts that not she but a married lady, Antonia de la Cerda — another name assumed by Elena, — resides there, whereupon Juan declares that he lies, and a heated argument ensues. In the midst of it, Elena, garbed as a lady, comes out upon the balcony and asks what the trouble is. Juan replies "I wish to see the cap seller Luisa, and this old man says she doesn't live here." "That's quite true", declares Elena, whereat Juan apologizes for the disturbance he has caused, explaining that it was due to a mistaken identity. Greatly puzzled by the resemblance between Elena, Luisa, and Antonia, he decides to profit by a remark the

latter has made, and, for a time, to play the gallant, in the hope that something more definite will soon develop.

Act III.

The brief time she spent with Flora in displaying her wares was, however, quite sufficient to convince Elena that the former was enamored of Juan, and in order to ascertain whether he reciprocates her affection, or still remains true to his old mistress, she adopts the following stratagem. Through Magdalena, she will send Juan a letter ostensibly from Luisa, telling of her love and desire to see him that very day; in her own name she will forward a request that he visit her at Valladolid as soon as possible; and, lastly, as Antonia, she will inform him that owing to the absence of her husband from the city, she will meet him next day in the Prado. From Juan's course of action on receiving these three letters, she can judge of his fidelity to her.

Elena decides that the next step is to put an end to Flora's infatuation for Juan; and with this aim, dressed as a lady and accompanied by a maid, she calls at her residence, gives the name Leonor de Peralta, and request to see her on important personal business. Although rather astonished at this strange demand, Flora grants it, and as Juan and Lisardo happen to be present she bids them retire. Juan has caught a glimpse of the visitor, however, and is so impressed by her resemblance to Elena, that he resolves to hide in order to overhear the conversation.

After relating to Flora a long and entirely fictitious account of Juan's life, Elena brands him as a heartless rogue, and counsels her to have nothing whatever to do with him. Flora is so completely deceived, that when Juan appears and attempts to protest against such a wild tale, she commands him to leave the house and never return.

Juan now feels sure that Flora's caller is no other than Elena, but when on his return to Lisardo's he finds awaiting him the

former's decoy letter — which purports to be written at Valladolid, — he believes that he has been mistaken. In this letter Elena states that her uncle is arranging a marriage between her and a relative from Panama, and if Juan would forestall the plan, he must come immediately to Valladolid and make her his wife. A note from his brother confirms this news, and informs him that Diego's father is now satisfied that his son was the aggressor in the quarrel with Juan, and therefore has withdrawn the charge of murder against the latter.

Realizing that there is no time for delay, Juan bids his servant have horses ready for their departure the next morning, and at this juncture Elena enters disguised as Luisa the cap seller. She excuses her intrusion on the ground that she wishes to inspect Lisardo's house, which has been cited by Magdalena as a model of neatness ; but the real object of her call is to discover whether some lady is living with Juan, as she suspected from a remark he made at Flora's. However, a tour of the whole house, under the guidance of Lisardo, proves that her suspicions are baseless, and a servant now enters and announces to Juan that he has hired the horses for the journey to Valladolid the next day. At this, Elena implores Juan not to desert his " loving little cap seller ", and on his refusal to remain longer in Madrid, accuses him of unfaithfulness. She is soon interrupted by the appearance of Feliciano, who tells Juan that Antonia desires to see him the following day in the Prado. Hardly has Juan replied " I shall be unable to meet her " when Flora enters, and repeating the grotesque story narrated to her by " Leonor de Peralta ", declares that Juan will not have the chance to deceive her as he has done so many others, for she loves Lisardo.

Greatly to the astonishment of all, Elena now reveals her identity, and after telling Juan of the deception she has practised upon him, offers him her hand, which he joyfully accepts.

C. — Comedias de Santos.

El divino Portugués, San Antonio de Padua.

(The Divine Portuguese, Saint Anthony of Padua.)

Act I.

San Antonio, who has just landed on the coast of Sicily, discovers a party of shepherds engaged in a religious festival. On beholding the saint, one of their number, Angelo, becomes so filled with ecstasy that he turns his disciple, and, together with him, is exposed to several temptations.

Act II.

After having rendered assistance to the afflicted on several occasions, Antonio, while at Padua, hears of a misfortune that has befallen his father, who resides in Lisbon. A next-door neighbor, Pablo Ulloa, was opposed to his daughter Guiomar receiving attentions from one Rugero, and surprising the lovers in her apartment, one night, stabbed him to death. Fearing detection, he threw the corpse into the adjoining garden of Antonio's father, and when it was discovered, the latter was arrested as the murderer. In spite of his protestations of innocence, he was condemned by the Viceroy to be beheaded, without being given the opportunity to prove an alibi.

Determined to aid his parent, Antonio invokes God's assistance, whereupon the child Jesus descends in a cloud and bears him away to Lisbon. He arrives just before his father's execution, and asks the Viceroy if there were no witnesses to the crime. On receiving a negative answer, Antonio causes the spirit of Rugero

to appear and declare that Ulloa was his murderer. The Viceroy then states that he is satisfied, and releases the prisoner, while Antonio returns to Padua.

Act III.

Soon after reaching there, the saint receives a letter from Guiomar, to the effect that although her father was arrested after the release of his, he was finally acquitted. Charging her with having been the cause of his misfortune, Pablo refused to allow her to return home, whence she had fled on the night of the murder. In despair and almost penniless, she accompanied a young nobleman to France as his mistress, and then passed to Italy. A sermon of Antonio, which she heard, caused her to become filled with remorse at her dissolute life, and she resolved to write him of her sins and ask his verdict.

Shortly after the receipt of her letter Antonio is visited by Guiomar, who begs to know whether or not she is guilty. Drawing aside a curtain, the saint discloses a bust of Christ crucified, which hands him a paper. He passes the same to Guiomar, who on unfolding it finds it blank, whereupon Antonio declares that by the Lord she is pardoned.

La Gitana de Menfis. Santa María Egypciaca.

(The Gypsy of Memphis, St. Mary the Egyptian.)

Act I.

Left an orphan by the recent death of her father, María is informed by Zocimas that in his will the deceased has named him her guardian, and has charged him that immediately she either take a noble husband, or become a nun. In this way she will be prevented from entering upon a dissolute life. Contin-

uing, Zocimas declares that the indifference she has shown over her father's death has killed all his love for her, and he will not marry her as he has intended.

Furious, María defies him to execute the provisions of the testament, and knowing that he will go to any extreme to do so, makes a secret resolve to flee her native city, Memphis, and take refuge at Antioch. Money she has none, but so depraved is her nature that she determines to rely on her personal charms to procure it.

With her maid Teodora, María sets out, and when near Tyre meets one Anselmo, to whom she confides the purpose of her journey. So enamored is he of his new acquaintance that he gallantly offers to serve her, and bestowing upon her a gold chain, is told that she is his. Accompanied by his servant Ventura, Anselmo repairs to the city to seek lodgings for the party, and in his absence a shepherd appears to María and warns her to abandon her dissolute life. Far from promising to obey his admonitions, María makes advances to him, whereupon he seizes a musical instrument, and, in song, exhorting her to reform, slowly ascends to heaven and disappears.

Owing to a misinterpretation of what the shepherd has said to her, the courtesan resolves to desert Anselmo, and accordingly boards a near-by ship, which she finds is about to leave for Alexandria. Anselmo and — odd to relate — Zocimas reach the shore just in time to see the vessel sail away, and although in despair at losing María, resolve to pursue her.

Act II.

Soon becoming disgusted with the shocking immorality of María and Teodora, and attributing several disasters to their evil influence , the sailors throw them overboard. Luckily, their cries are heard by some shepherds, one of whom — Gerardo — rescues them, and asks María to relate the story of her life.

Pleading fatigue she begs to be excused, whereupon Teodora complies with the request, and gives an account, mostly fictitious, of their wanderings since the death of María's father. When Teodora has finished her narrative, Fileno, one of Gerardo's companions, asks her to share his home with him, while Gerardo extends a like courtesy to María.

Two years have elapsed since Anselmo's meeting with María near Tyre, and although during all that time he has sought her unceasingly , his efforts have been unrewarded. In the faint hope of finding her at a religious festival soon to take place at Jerusalem, he determines to go there, and on the way stops at a farm house to ask for food. It chancing to be the home of Gerardo, his knocks are answered by María and Teodora, and delighted at this unexpected meeting, he and Ventura beseech the women to join them. For fear of pursuit María hesitates, but Anselmo finally convinces her that they can escape without detection, if she follow his orders. In accordance with them, she imprisons Fileno by locking the door from the outside, and then applies the torch. Seeing the flames Gerardo runs thither, but so absorbed is he in his endeavor to extinguish them, that — as Anselmo has anticipated — he does not notice the absence of María and her companion. Fileno saves his life by jumping from a window.

At Anselmo's suggestion the four visit Jerusalem, and after he has shown María many objects of interest, they happen to find themselves before the Temple. Anselmo declares he would like to hear the sermon of the Patriarch, whereupon María asserts that she will wait for him outside. He enters, and soon the courtesan, disappointed at not having been approached, decides to follow, in the hope that within the building she will attract more attention. To her amazement, she finds that she cannot raise her feet from the ground, and realizing that this is a manifestation of God's power, prays to an image of the Virgin that she allow her to enter. Her prayer is granted, and at the conclu

sion of the sermon María decides to reform, and fervently implores the image for forgiveness. Anselmo vigorously remonstrates against his mistress's repentance, but his objections are brought to a sudden end by the appearance of an angel, with a glowing sword. Seizing María, the angel carries her away, while Anselmo is borne in the opposite direction. Awed by this spectacle, Teodora swears that she, likewise, will reform, and Ventura decides to follow her example.

Act III.

Carried by the angel to Tyre, Anselmo there commits a murder, and is compelled to flee the city. Shortly after, four highwaymen fall upon him, and in spite of his brave resistance are gaining the upper hand, when suddenly they desist from their attack and ask who he is. In answer to their question, Anselmo relates the story of his life, a narrative which so pleases them that they elect him their captain.

Meantime María has also left Jerusalem, and, clothed as a penitent in ivy and palm leaves, is wandering through the desert. One day, after being visited by the shepherd who appeared to her near Tyre, she sees an old man approaching, and out of modesty calls to him to throw her his mantle. He does so, and after María has wrapped it about her, she walks toward him and recognizes him as Zocimas. Stating that he is a monk in a convent near by, he asks why she came to such a lonely spot, whereat María throws herself on her knees, and relates the checkered life she has led for twenty years. On the conclusion of her narrative, she requests Zocimas to bring her the Blessed Sacrament from the convent, and, delighted that she is a penitent, the old man avers that he is more to blame than she for her dissolute life. He then departs on his errand, and during his absence María restores to life the brother of a woman who once sheltered her.

While returning from the convent with the wafer box, Zocimas encounters Anselmo and his companions, who, under the supposition that the box contains treasure, command him to place it at the foot of a tree. He obeys, and as Anselmo stoops to pick it up the tree opens, and, effulgent, Christ appears and reproves the robber for his intended sacrilege. On his knees, Anselmo begs for mercy and forgiveness, and then accompanies Zocimas to María. They find her kneeling, cross in hand, and hardly has Zocimas administered to her the Communion when she expires. Anselmo declares that he will abandon his evil life, and Zocimas arranges to have María's body removed to the convent.

El Hijo del Serafín, San Pedro de Alcántara.

(The Son of the Seraphim, St. Peter of Alcántara.)

Act I.

Since meeting San Pedro on a feast day in her native village of Alcántara, Dorotea, a working-girl, has been madly enamored of him. Notwithstanding her advances, however, he treats her with the same coolness as he does other women, and she is therefore in despair.

Together with her friend Gila, Dorotea meets Pedro and his companion Espeso while the latter are out walking, and at the same time studying. Such is Pedro's interest in his work that he does not notice the girls, but Espeso, who is using the same book, does not prove to be so engrossed, and attempts to draw his friend's attention to them. Exhorting Espeso to attend to his lesson, Pedro does not raise his eyes, and when Dorotea accosts him, he — only with a great effort, however — successfully resists the temptation of looking at her. Espeso, on the contrary, enters into rather a piquant conversation with Gila, which is

interrupted by his fellow-student reproving him and leading him away.

While crossing a near-by lake on the ice Pedro breaks through, and although he appeals to Dorotea for aid she refuses to assist him, crying that death would be a just punishment for his cruel indifference to her. Gila is not so hard hearted, however, and running to the spot aids Espeso in the rescue. To their amazement, they find that Pedro's garments are not even damp — a miracle which he assures them is due not to him, but to God.

Despairing of ever being able to win the object of her passion, Dorotea calls upon the evil one to aid her, and he appears, dressed as a gallant. After relating his many exploits the devil offers his assistance, assuring Dorotea that he will conquer Pedro, since it is to the interest of them both for him to do so. The only condition attached to this promise is, that in payment for his services Dorotea shall belong to him, to which she readily consents.

Pedro asks God what he desires him to be, and receiving the answer : " A Franciscan ", beholds an angel descending from heaven bearing the garb of that order. To his great delight, the messenger announces that God, who has sent the costume, has made him his guardian ; and after advising Pedro to inform his parents of his intention, the angel promises to meet him next day in the Province of the Franciscans of Estremadura.

The devil informs Dorotea of this divine visitation, and causes a heavy rain to fall, with the expectation that Pedro will thereby be forced to seek shelter in a cabin where she is awaiting him. Dorotea is delighted at the stratagem, but, greatly to her disappointment, Pedro firmly resists her seduction and the influence of the devil, and continues on his way. A two hours's downpour has not even moistened his garments, and Espeso is more mystified than before.

On reaching a river, the couple find that the boat in which

they expected to cross has been destroyed by the devil, whereupon the Christ Child immediately appears with another, and they embark with the Guardian Angel as steersman.

Act II.

Pedro is now the guardian of a convent, after having passed through the successive steps of novitiate, porter, and nurse.

Meantime Dorotea's unbridled desire has caused her to become violently insane, and, held by three working-men, she comes before Pedro, and in a rambling discourse accuses him of having seduced her in the cabin. By his power he is able to restrain her from doing him violence, but Espeso has not the same control over her, and when, maddened by his mockery, she breaks away from her keepers and rushes at him, in terror he calls to Pedro for help. Approaching the maniac Pedro partially calms her, slips over her head the garb of the Franciscans, and asks God that she be made a Minor of the Third Order, of which the Mother Superior is Teresa. In her ravings Dorotea declares she will go to hell, but suddenly falls senseless, while a squib explodes close by. When, after a short interval, she regains both consciousness and sanity, Pedro states that he has asked God to permit her to become a nun — which she expresses her perfect willingness to do.

A coach now arrives bearing Sebastián, King of Portugal, who is about to depart for Africa to wage war against Muley, and comes to ask Pedro's blessing. The ecclesiastic, forewarned by divine revelation of the young monarch's tragic end, implores him to abandon the campaign, explaining that through God he already knows of its fatal outcome. But neither his entreaties, nor his arguments as to the unfairness of the proposed war can turn the fiery and stubborn ruler from his purpose. Filled with emotion, Pedro then bestows upon him his benediction, and, promising to say for him a daily mass, takes a fond leave of one whom he well knows he will never see again.

While Teresa and two nuns are engaged in conversation a great crash is heard, and she dispatches one of them to learn what has happened. The sister soon returns and states that while Teresa's nephew was entering the church, a portion of the wall fell upon him and crushed him to death. Throwing herself on her knees, Teresa utters a fervent prayer for his restoration to life, and when she has concluded, there is disclosed an altar with the Christ Child, and Pedro saying mass. The Child declares that her prayer will be granted, and, with an embrace, adds that Pedro will in the mass make them man and wife.

Act III.

Taking advantage of Pedro's great age and incident physical weakness, the devil cruelly maltreats him for two hours, and then propounds a number of questions. The ease with which Pedro answers them so vexes the demon, that he devises another means of tormenting his enemy. Wishing to convince him of the futility of his daily prayers for King Sebastián, the devil creates a vision of the ruler's present wretched plight. Mortally wounded, he is seen bent on his knees in prayer to God, and surrounded by the corpses of his men. The defeat of the Christians has taken place! With jeers the evil one asks of what aid Pedro has been to the King, and attacks him more viciously than before. Soon becoming exhausted in the struggle, Pedro is thrown roughly to the ground, and the devil places his foot upon his prostrate body. At this juncture Espeso and two other monks appear, and the devil, after swearing he will kill Pedro the next day, makes his escape, while the brothers assist their fellow to rise.

The feeling which for some time Pedro has entertained, that his death is not far distant, has lately been strengthened by a letter from Teresa, and he now asks God that he be allowed to join him. At the conclusion of his prayer an angel descends, and

averring that he will die on the morrow — St. Lucas's day, — carries him to the infirmary. On the day named death overtakes Pedro, and although the devil tries te flee to hell to avoid beholding God's triumph, he is restrained by an angel, and forced to see a vision of Pedro on a throne, accompanied by the Child Jesus. To the strains of music, the Father embraces the monks and laics around him ; trumpets then sound, and ascending to heaven he disappears.

Santo Domingo en Soriano.

(St. Dominic in Soriano.)

Act I.

The Baron of Lisola, a rival of Don Domingo de Duzi for the hand of Porcia, attacks him by night before the monastery of Santo Domingo, in the town of Soriano, and is killed in the encounter. Fearing arrest Domingo takes refuge in the monastery, and confesses to the Father Sacristan, Vicente, the crime he has just committed ; whereupon Vicente offers him the hospitality of the sacred house for as long a time as he may desire to remain.

Having made an appointment to meet Porcia that night at twelve o'clock, Domingo becomes restless as the hour approaches, and finally telling Vicente of his assignation, declares that if suspicion should mark him as the murderer, his presence in the monastery would serve only to strengthen it. With thanks to the Father for his welcome, Domingo is therefore about to depart, when he is startled to hear the voice of the Baron, accompanied by raps at the door. A moment after, torch in hand, the spirit of the murdered man appears, and warns him that if he keeps his appointment with Porcia he will be exposed to great danger. Upon Domingo replying that he has no fear, the spectre declares

that if he is not to be dissuaded, he must, in the name of Santo Domingo, first follow him before going to the trysting place. Not without misgivings the lover consents, and having been led to a lonely spot outside the town, is ordered to lay aside his clothes and put on those of his guide. When he does so, the spectre dons his and disappears.

Some time previous to this Domingo had shown great attention to Gerarda, the cousin of Porcia, but the latter, full of jealousy, at last succeeded in winning him away from her. Out of revenge Gerarda then revealed to Porcia's father, Aurelio, her rival's love for Domingo, for she knew that Aurelio was opposed to his suit and wished Porcia to marry the Baron of Lisola. Furious, Aurelio declared he would kill Domingo at the first opportunity, and having learned from a letter of his to Porcia that he intends visiting her the present night, orders her to her room, and is even now awaiting the arrival of his intended victim. Aware of Aurelio's purpose, it is to save Domingo's life, then, that God has caused him to receive a visitation from the spirit of the murdered Baron.

When Domingo reaches Porcia's he again beholds the spectre, which Aurelio, quite deceived, transfixes with his sword and causes to be hurriedly interred; while the supposed victim, amazed at what he has seen, makes good his escape.

Act II.

Domingo again takes refuge with Vicente and his Brethern, and remains till he hears that a proclamation has been made granting pardon to all criminals, on condition that they capture, dead or alive, the leader of a certain band of outlaws. The murderer resolves to take advantage of this, and, after visiting Porcia, to repair to the mountain stronghold of the freebooters.

As Aurelio has not discovered the mistake he made in stabbing the spectre, all suppose Domingo to be dead, and Gerarda,

having very rightly deemed herself as mainly to blame, has lost her reason. Therefore when Domingo comes before Porcia and her servant, at first they are terrified and believe him to be a ghost. The discovery that he is not fills Porcia with joy, and she listens eagerly to his narrative, from the murder of the Baron to the declaration of his intention to proceed against the outlaws.

When her lover has departed, Porcia causes the unfortunate Gerarda to be taken to Santo Domingo, where by Vicente she is exorcised and restored to her senses.

Domingo finds the bandit chief and three companions in a cave, and with them a woman prisoner. To his surprise, he discovers that the captive is none other than Gerarda, who, after her exorcision by Vicente, again became possessed of the devil, and fled to the mountains. After he has killed the leader and freed Gerarda, Domingo leaps upon a horse and dashes away, closely pursued by the robbers. Seeing that they are rapidly overtaking him, in his despair he calls on Santo Domingo for aid, whereat the latter appears seated upon a dog, and bearing in his right hand a bunch of white lilies, in his mouth a torch. The Saint declares that Domingo has nothing to fear under his protection, and bears him away to Soriano.

Act III.

Domingo visits the monastery, thanks Vicente for his prayers to Santo Domingo, which alone made possible his victory over the bandits, and asks permission to remain till the Consistory of Soriano shall pardon him. Vicente gladly offers him the hospitality of the sacred house, and Domingo tells of Gerarda's second attack of insanity and adventure with the robbers. On the conclusion of his narrative, three men lead in Gerarda, who, after being again exorcised by Vicente, declares that henceforth she will be a child of God.

A little later, Vicente receives a call from the Governor, and

at his request narrates, *in extenso*, the story of the founding of the monastery and what occasioned it. He then asks the official to grant a pardon to Domingo for his murder of the Baron, explaining that since he killed the leader of the robbers, he has fulfilled the condition of obtaining it. Vicente's request is willingly acceded to, and having summoned Domingo, he informs him that he need no longer have any fear of justice.

Aurelio and Porcia now appear, whereupon the Governor tells Domingo that he knows of his love for Porcia, and will persuade her father to give him her hand. At this Aurelio steps forward, and with the declaration that through the influence of Santo Domingo all his former hatred for Domingo has turned to love, bids Porcia take him for her husband.

Some time previous to this, Vicente caused a portrait of the Saint to be removed from one altar in the chapel to another, for fear that it might be damaged by water oozing through the wall from a spring in the rock. One of the Brothers now announces that he beheld the Virgin restore the picture to its original place, and all repairing to the chapel, they find the altar surrounded by the Virgin, the Magdalen, and Santa Catalina. The Virgin declares that heaven will protect the portrait from harm, and to the accompaniment of music, the altar and holy ladies disappear from view.

D. — Comedias Devotas.

El valiente Nazareno, Sansón.

(The valorous Nazarene, Samson.)

Act I.

The Philistine Lisarco, King of Syria, has ordered his soldiers to bring Sansón to him, and accordingly when they surprise the

former resting in a valley near the river Orontes, they bind him and place him on a cart. The prisoner soon breaks his bonds however, and tearing off the jaw-bone of an animal, kills with it almost all the soldiers, to the number of a thousand. Furious, Lisarco informs Sansón through the latter's father, Emanuel, that he will punish him as a traitor, seize his property, and marry his wife Dalida.

While asleep, Sansón receives a visit from an angel, who declares that he has nothing to fear from his enemies, provided he abstains from drinking " profane liquor ", and keeps his hair unshorn. The angel then dissappears, and Sansón, on awaking, kills a lion that he sees near by.

Eager to effect his capture, Lisarco again sends troops against Sansón, but he pursues them and forces them to flee for their lives toward the city.

Inflamed by his passion for Dalida — his own cousin, moreover, — the King obtains her house key, and, in disguise, enters her apartment by night. She resists his advances, and when her servants appear in response to her cries, only a disclosure of his identity saves his life. Although somewhat awed by her royal visitor, Dalida begs him to depart, and, with an apology for not having immediately recognized him, declares that she will be faithful to Sansón. Piqued at this, and disregarding her warning that he is close by, Lisarco seizes her, and bids his men carry her to the palace. Dalida cries for help, and upon the appearance of Sansón, the would-be ravisher and his men take a hasty departure.

With the object of confining Sansón in the city while the royal army is being assembled, Lisarco orders the gates closed, but this stratagem avails nothing, for by merely throwing his weight against the gates Sansón breaks them down, and then passes out, accompanied by Dalida.

All the wonderful feats of strength Sansón has performed, he considers have been made possible only through divine assistance, and he thanks God for his favor.

Act II.

Lisarco confides to his sister Diana, that he has taken vengeance upon Sansón by capturing all his relatives and friends throughout Palestine, two thousand in number. Diana, who is enamored of Sansón, urges Lisarco to have him, also, taken prisoner ; and knowing her brother's passion for Dalida, she craftily adds that since the latter will of course accompany Sansón, in this way he will easily be able to gain possession of her.

Pretending that he wishes to make peace with him, Lisarco sends for Sansón, and when he appears, Diana addresses him in such affectionate terms that she excites the jealousy of Dalida. The King asserts that he desires to be his friend, and then directs his visitor's gaze to a huge rock, on the summit of which stands Emanuel, bound and guarded by soldiers. To Sansón's utter dismay, the traitor swears that if he will not observe the sacred rites of the Philistines, his father will be hurled to the ground. In accordance with the latter's advice, Sansón refuses to accept this condition, whereupon Lisarco declares that if the prospect of death gives Emanuel such pleasure, he will not take his life but subdue him in some other way. Only when the King informs Sansón that his relatives have been captured, and, if he remain obdurate, will be put to death, does he succeed in mastering him. Lisarco then promises that he will free all the captives except Emanuel.

Having called Sansón before her, Diana asserts that she will secure the release of his father, and in a suggestive speech confesses her love. To her declarations of affection he replies in words as befitting as they are insincere, but unluckily for him Dalida, who has been eavesdropping, is likewise deceived. Angered at his apparent infidelity she determines to avenge herself, and accordingly, after persistent questioning, learns from him wherein the secret of his strength lies. With the object of ascertain-

ing whether he has told the truth, the jealous woman cuts off a little of his hair while he is asleep, and just as she lays down the shears Lisarco and his soldiers enter. Accusing Dalida of treachery the helpless man is seized and imprisoned, on the ground that he has freed Emanuel. Dalida, likewise, is made a captive, and Lisarco, overjoyed, declares that at last he will have her for his wife.

Act III.

Emanuel relates to Diana and Dalida that as soon as he heard of the capture of his son, he told Lisarco that Sansón was unjustly accused of having released him from prison, and then asked that he might be freed. The King refused to grant Emanuel's request however, and, a month later, ordered that Sansón's eyes be put out. When the wounds had partially healed, the wretched man was thrown into a bake-house, where he remained till the recovery of his strength enabled him to break his fetters and escape.

Horrified at this narrative the two women call upon Lisarco, and are in the act of beseeching him to spare Sansón's life, when he himself appears. Grasping the King's mantle he asks to be heard, and after having recounted *in extenso* his lite and marvellous deeds, reproaches Lisarco for his cruelty, and begs him to free Dalida and permit them to return to his native country. The ruler replies that although he will spare his life, he will not grant his desire, for he intends marrying Dalida that very day — a day on which the Philistines hold a festival in honor of their goddess, Astarot.

Escorted by his attendants Lisarco then repairs to the Temple, whither Sansón asks his servant to lead him. At his son's request to know what is taking place, Emanuel pictures the immense assemblage on its knees before the altar, the joy of Lisarco, and grief of Dalida. When Emanuel has concluded, Sansón asks him to guide him to the two main columns supporting the roof, and,

with the request that he immediately depart, grasps them, and is about to pull them down when the curtain falls.

Los dos Jueces de Israel.

(The Two Judges of Israel.)

Act I.

To the sound of clarions, an angel bearing Iael asleep at his feet descends in a cloud, places her upon the ground, and reascends. Awakening with a start, she exclaims " Where am I ? " ; and then recalls a dream she has had in which her brothers, in order to get possession of her parental inheritance, planned to kill her. They were prevented from executing their design only by a youth, who swiftly bore her away in a cloud, and placed her in the strange and lonely wood where she has just awakened. Fearful that she may perish in such a solitude, Iael asks God whether he intends allowing her to die before he has kept his promise to grant her posterity. Scarcely has she spoken when a voice cries " Do not lose hope, wait" ; whereupon Iael, although half inclined to believe the voice an illusion, calls out " You have brought me where I am. Do you wish me to live here an outcast ? " Back comes the answer " Yes, but be not cast down ", and a few moments later Iael sees a stranger approaching in the distance. He is Abercineo, lord of the surrounding country, who, while hunting, has wounded a wild animal with his bow and arrow, and is scouring the neighborhood in quest of it. Hoping to avoid being seen Iael retires into a secluded spot, but so thorough is the huntsman's search that he soon espies her, and asks her name and how she came there. She replies that she will tell him if he will make known the same concerning himself, which Abercineo promises to do when she shall have answered his question.

Iael narrates that, one of the tribe of Benjamin, she was born of wealthy parents, upon whose death her brothers endeavored to deprive her of her inheritance. According to them, her great beauty was sufficient wealth to win a husband, while they themselves would have almost nothing were they forced to share the estate with her. She refused to be convinced by this argument, however, and after narrowly escaping death at their hands, left home and finally reached the spot where she now is.

When Iael has finished her story, Abercineo makes known his name, declares that he is noble, a descendant of Esau, and is received by King Iabin at Court. He then gives a minute description of the territory he possesses, praises Iael's beauty; and concludes by asking her to be his wife and accompany him home. Iael thanks him for his offer, and after having exacted a promise that he will respect her honor, affirms that she is his. Impressed how well suited to her questions were the words of Abercineo before their meeting, she asks him to whom he was speaking, and he replies to a laborer who had fallen into a ravine and was calling for help.

During their conversation the couple have been walking toward Abercineo's house, and have almost reached it when they hear the sound of drums, and meet Sisara, the general of King Iabin, on horseback. Sisara at once dismounts, approaches, and, stumbling, falls at Iael's feet. Although rather alarmed by such an evil omen, the general praises her beauty, and asks Abercineo who she is. He replies that she is his sister, and bids her kiss Sisara's hand, which she does reluctantly, being scarcely able to conceal her hatred for him.

At this juncture Bato, a peasant, arrives in great confusion, and announces that Iabin is at Abercineo's and is searching for Sisara. Scarcely has he spoken when the King himself appears, escorted by soldiers, and with a fond greeting for Sisara and praise for his loyalty, asks him in what state he left the Hebrews. Sisara replies " I have conquered them " ; and after Iael has been

conducted by Bato to Abercineo's house, he tells in detail of his campaign.

At the conclusion of his narrative the King, overjoyed, embraces him and Abercineo, and having declined the latter's invitation to spend the day with him, states that he must return immediately to Court. Determined to see Iael again before his departure, Sisara asks leave of the King to remain behind, and since he obtains permission to do so, Abercineo is forced to conceal his displeasure, and escort him homeward with as good a grace as possible.

Informed by Ruben and Isaac that Delbora, a prophetess, wishes to speak to him, Barach, an old man, repairs with them to the mouth of her cave, and finds that a large number of the Hebrews have collected there to listen. As soon as Ruben announces the arrival of Barach, Delbora emerges from the cavern, and, leaning against a palm tree, declares that the God of Abraham will speak to his people through her. After exhorting them no longer to worship false deities and idols, but to return to the God of Jacob, Delbora foretells that they will be victorious in battle against King Iabin. God has already chosen Barach as their general, and the victory will be made possible through a certain virgin whose offspring will be the longed-for Messiah.

When the seeress has concluded, Barach assures her that in spite of his advanced age he will undertake the leadership, provided she accompany him ; whereupon, amidst the din of clarions and drums and shouts of " Viva ", the pair are crowned with laurel. Just at this moment Sisara appears, and declaring, in a rage, that he alone merits reverence and laurel, tears off their crowns and swears he will crush the Hebrew people.

Act II.

Having gathered together ten thousand soldiers, Barach leads them before Delbora on Mount Tabor, and while she is assuring

him that their victory will be certain, Ruben appears. The latter was sent to spy upon the city of Arroset by night, but he affirms that before he finished his *reconnoissance* dawn broke, and he was forced to flee. Passing to the river Zifon, he beheld its banks covered with the horses and troops of the enemy, who have nine hundred chariots of war, besides an abundant supply of arms and provisions.

Delbora declares that even this report need occasion no fear, and then informs Barach of her intention to call upon Abercineo and ask him to contribute provisions for their troops. She hopes to be successful in her errand, for although he has made peace with King Iabin, she believes she can induce him to break it. Barach's protestations against Delbora leaving him for even a short time being in vain, he secretly determines to take advantage of her absence by reconnoitring the enemy — quite unaware that she proposes to do likewise before visiting Abercineo.

Harrassed by anxiety and fear, Sisara moves his tent to a lonely spot, where in a vision he sees approaching a female figure — that of Iael — bearing a nail and hammer. Terrified by this apparition, and conscious that it foretells the fate which awaits him, he asks " Woman, what do you wish of me ? " ; whereupon the spectre replies " Cease persecuting the people of God, for he threatens you through me ", and vanishes.

Unable to move or utter a sound, Sisara decides to bury his cares in sleep, and at this juncture Delbora and Barach appear, each from a different direction and without seeing the other. The moment they espy the general, simultaneously they resolve to kill him, but when they make the attempt clarions sound, and they find themselves constrained by some hidden power. An instant later two angels descend, and proclaim that the time is not yet ripe for Sisara's punishment, since God reserves it for a young woman. With an injunction that the pair return to the city, the angels disappear, — to the notes of clarions, while Sisara cries out in his sleep " Stop, woman ; do you kill me

because I love you ? " A moment after, the general suddenly awakes, and on beholding Delbora and Barach (who are standing motionless with wonder,) brands them as traitors, and would kill them were he not restrained by some unseen hand. Concealing his surprise at his helplessness, Sisara states that although it was divine power alone that saved him from their treacherous designs, yet he will not retaliate, and bids them return to their people. In answer to their declarations that God has protected them and will continue to do so, he swears he will yet have his revenge ; and this bandying of words is terminated only by their departure.

Accompanied by his servant Dario, Sisara repairs to Abercineo's, and finding Iael alone in the house, decides to adopt Dario's suggestion that he ask her to gratify his amorous desires. Such a strange fear does her presence infuse in the general, however, that he requires some encouragement from Dario before he can make bold to carry out his intention. Although frightened, Iael firmly refuses to sacrifice her honor, and a wrangle ensues, in the midst of which Abercineo enters unobserved. Angered by her steadfastness, Sisara at last declares he will enjoy Iael by force, and is about to lay hold of her, when Abercineo advances and commands him to desist. Sisara exclaims " This haughty peasant girl is the cause of my anger, for she does not respect my sovereign greatness ", which statement leads to a long dispute between him and Abercineo. At its conclusion Sisara, furious, swears he will have vengeance, and departs, while Iael, a little fearful lest Abercineo's jealousy may have been excited, protests that she is blameless and loves him alone. He hastens to assure her of the needlessness of her anxiety, and, soon after, Delbora appears, who from a place of concealment has been gazing spellbound on Iael's beauty.

Telling Abercineo that the ten thousand soldiers gathered together by their people are unable to move against the enemy on account of a lack of provisions, the seeress asks him to aid in

furnishing them, and also to break peace with King Iabin. If he do this, their victory will be certain. To her joy, Abercineo not only offers all his property, but affirms that he will accompany her to battle, and bidding farewell to Iael the two depart for Mount Tabor.

Act III.

Escorted by Barach, Ruben and Abercineo, Delbora leads the soldiers of the Israelites from the summit of Mount Tabor into the valley, where Iabin's forces await them. Awed by the great number of the enemy, Abercineo asserts that he believes victory impossible, but Delbora declares God to be propititious, and the storm which is beginning to break over the hostile forces, to be an evidence of his favor.

Soon the tempest rises to such fury that the King's troops are thrown into great confusion, whereupon Barach cries "Now's the time to attack them"; and with Delbora as leader the Israelites march to battle. A furious conflict ensues, in the midst of which Sisara, thrown from his chariot and knowing rout to be inevitable, decides to flee for his life. Scarcely has he formed this resolution when he encounters Delbora, and in terror affirms that he does not know whether it is some spell of hers or the storm that has brought about his defeat. To his abject plea that she allow him to pass unharmed, the prophetess replies that he may do so, for although she could easily kill him, he is destined to die at the hands of another.

Exclaiming "What torment is this!" Sisara continues on his way, and, not long after, sees close-by a house which he never suspects to be Iael's. Plunged in mournful reflections he approaches it, but his sadness turns to joy when, on asking for shelter, he finds who is the occupant. In answer to Iael's question as to why he has come, Sisara tells her that he has been forced to flee on account of the rout of his army, and is glad to have found a place of refuge.

Convinced that the divine power has led him there in order that she may kill him, Iael determines to play the *rôle* of a friend, and await a favorable opportunity for carrying out her design. Accordingly, when Sisara complains of being thirsty, she at once brings him a glass of milk, and when he asks whether he can remain with her, replies " My house, life and property are yours ".

Meantime, Abercineo, has approached unobserved, and quite deceived by Iael's apparent friendliness to his enemy, resolves to put them both to death on the spot should there be occasion. Led by his hostess into the house, under the influence of the drink Sisara soon falls into a deep sleep, and Iael, reflecting that he will never awake, beseeches God to give her strength to slay him.

The suspicions of Abercineo, who has stealthily followed the couple, are now dispelled, and, repentant, he chides himself for having believed that Iael could be unfaithful. To his astonishment she seizes a nail and a hammer, and quietly approaching the sleeping Sisara, drives the nail into his brain. With a cry of " I am dead, o treacherous woman, " he expires, while Iael places her foot upon his head. Coming forward, Abercineo asks pardon for having suspected her fidelity, and at this moment there appear Delbora, Barach and Ruben, accompanied by soldiers. Delbora declares that she imagines Sisara to be somewhere in the house, whereupon Iael bids the party approach and view his corpse. After the seeress has affirmed that her prediction is fulfilled, Abercineo takes Iael for his wife, and Barach bids the troops return to Arroset.

Escanderbech.

(Scanderbeg.)

The heathen Escanderbech, about to lead an attack on a city, is met at the ramparts by a veiled woman. After boasting to her,

at length, of his many victories, he confesses that he is enamored of her graceful figure, and bids her remove her veil and give her name. She complies, stating that she is Cristerna María, a Christian, and a member of the Castriota family. Such love has his handsomeness inspired in her, she continues, that she will gladly make peace with him; however, if he desires war, she will fight him to the death. Escanderbech replies that he will leave her in peace, whereupon she declares if he will desert Amurates, his lord, she will aid him in all his exploits and become his wife. This he refuses to do, and casting longing glances at one another, they separate — she to re-enter the city, and he to return with his army to Constantinople.

For some time the Sultan Amurates has suspected the loyalty of Escanderbech, and when now he does not return from his expedition at the appointed time, he is filled with anxiety. Having communicated his fears to his wife Rosa, he gladly accepts her offer that she sing to divert him, and requests her to make Escanderbech the subject of her strain. Accordingly, she sings of his adoption by Amurates, his victories, the great honors bestowed upon him, and the possibility that some day, when he learns of his noble blood, he may turn traitor.

Meantime Escanderbech returns, but decides to defer coming before the Sultan till Rosa shall have finished her song. Just as she does so, a roll of the drum proclaims his entrance, and after greeting her and Amurates, he recounts the victories won on his late campaign, and declares that while *en route* homeward he was vanquished by a most beautiful woman, Cristerna María. The Sultan, knowing her to be a Christian, flies into a fury, calls Escanderbech a traitor, and swears that as a punishment the latter, under his escort, must return to Albania and take María prisoner.

Such treatment thoroughly arouses Escanderbech, and upon the withdrawal of Amurates he invokes Cristerna to aid him. Great is his astonishment when she instantly responds, averring

that she has followed him, confident that he would need her. After telling of the Sultan's abuse, he relates that on his way home he saw, nailed to a cross and surrounded by a brilliant light, the bleeding body of a young man, which his touch converted into the whitest bread. Cristerna explains that this was Christ, and having made known, at great length, the nature of God, exhorts him to be a slave of Amurates no longer, but to turn Christian, kill the infidel, and release all his captives. By winning over to his side the janizaries, the victory will be an easy one, and he will be able to regain his own kingdom, of which he has been so basely deprived.

Following this advice, Escanderbech attacks Amurates, routs his troops, sets fire to his pavilion, and burns both him and Rosa to death. A volley of squibs marks the destruction of the tent; and, to the accompaniment of music and cries of "Long live Cristerna", Alberto, a follower of Escanderbech, appears on horseback with a seven-headed, fire-exhaling dragon at his feet.

El Polifemo.

(Polyphemus.)

Surrounded by his Cyclops on an island, Polifemo relates that his pride led God to cast him from heaven into hell, a distance of some fifty-four million leagues. Filled with the desire of vengeance, which he resolved to wreak not upon God but upon man, he assumed various forms, that he might the better deceive. For the first woman he was a serpent; for Cain, envy; and for Babylon, a confusion of tongues. After he had spent about four thousand years in such machinations, one day he saw approaching Christ and his companions, who, as messengers from God, came to relieve the uncertainty in which the world stood for its past offenses. Opening wide his cave (the world), Polifemo imprisoned the party in it, and when Christ declared that the

object of his visit was to rescue the oppressed, and deprive him of his diadem, he laughed at him. In order to show Christ his power, he then stoned Stephen to death, and ate him and over one hundred and forty thousand children desides. Disconcerted, Christ retired with his companions to a corner of the cave, and promised to make of his blood wine. When he had done so, the odor of the liquor put Polifemo to sleep, whereupon, taking advantage of his helplessness, Christ bored out one of his eyes with a stick. In pain, Polifemo cried for his Cyclops, and when they came and asked why they were called, he replied that it was he who was the offender. Thinking that their chief had been dreaming, they left him. Lest Christ — "The divine Ulysses" — should escape, Polifemo placed a rock against the door, but this precaution availed nothing, for when the door was opened to admit the flock, his prisoner, as a lamb, slipped out. Angered at having been so tricked, it did not lessen his vexation to hear that Christ had repaired to Jerusalem, and was wooing Galatea, the soul.

When he has concluded his narrative, Polifemo declares that he is king of the vices and enemy of Christ, and asks the Cyclops to aid him in killing the latter. In response to his appeal, Judaism, Disdain of God, Deception, and Natural Sentiment, respectively, step forward and offer their assistance. Having gladly accepted it, Polifemo decides to pass to Jerusalem, and, amidst a discharge of rockets, the island sinks into the sea.

After Galatea has been unsuccessfully tempted by Appetite to desert the Shepherd, there appear Polifemo and the Cyclops, all playing the guitar, while a woman, "Mirth", dances and sings to the music. Polifemo makes advances to Galatea, and on being repelled, in a long and elaborate speech expounds to her the benefits that she will derive from a marriage with him. Galatea refuses to accept him, however, and when Christ appears, Polifemo strikes him furiously with a cutlass. Instantly, Polifemo is felled to the ground by the divine power, and the shepherd's

crook becomes a cross. To his demands that he be recompensed for his outlay upon Galatea, Christ tells Polifemo that he will repay him in his own blood, and disappears.

Polifemo, Galatea, and Judaism now enter into a long and tedious argument as to whether Christ is a God, at the termination of which a flight of steps comes into view. By them Galatea ascends to an altar, and is informed by the crucified Christ thereon that, since he has paid her debt to Polifemo, she is free. To the sound of clarions the cross then revolves, disclosing at the foot a chalice and Host with the Christ Child. Clasping the hand of the latter, Galatea declares that she is his, greatly to the chagrin and disappointment of Polifemo.

Las santísimas Formas de Alcalá.

(The Most Sacred Host of Alcalá.)

Immediately after emerging from hell, the devil discovers in a cave Andrés Corbino, a bandit, asleep beside an altar supported by a rock. On the altar, and brilliant with two lights, rests a silver box enclosing a reliquary with the Host — the gift to Andrés of a freebooter on his deathbed, twenty years before. The latter had gained possession of it through theft.

Reflecting, at length, upon the power of Christ, the devil concludes that only his presence in the Host saves its substance from diminution during the performance of the rites. The thought that a highwayman should possess such a precious relic and should be so devout, so angers the evil one that he determines to kill Andrés, and he ascends to where he lies. Just as he is about to choke his victim, however, an angel descends in a cloud, and placing himself before the devil commands him to desist. The wicked one replies "Leave us alone for we both are sinners;" whereupon the angel declares that although Andrés provokes the anger of God through his crimes, yet his devoutness

is in his favor. A long discussion then ensues, in the course of which the devil threatens to harm or kill Andrés in various ways, and concludes by swearing he will betray to the freebooter's captain his adoration of the Host. The captain, being a Hebrew, will kill Andrés, seize the Host and destroy it. The angel declares that he will protect the highwayman ; and, to the sound of clarions, then ascends to heaven, while the devil passes into the mouth of hell amidst the din of drums, strident trumpets, gunshots, and fireworks.

Scarcely have the two disappeared when Andrés, speaking in a dream, rises to his feet and draws his sword — greatly to the wonder of his servant Mórón, who has just entered the cave. Asked what the trouble is, Andrés tells Morón that in a dream he saw his captain discover he was concealing the Host, which so angered the heretic that he attempted to seize it and destroy it. To prevent this he drew his sword, and was surprised to find that he had been dreaming, so lifelike was the scene. Such apprehension has the vision inspired in Andrés, that he declares his intention of immediately removing the Host to Alcalá, where it will be safe from all molestation.

Followed by Morón, he ascends to the altar, and is about to lay hold of the box, when they are startled to hear singing and the accompaniment of musical instruments. While they are intently listening, the captain enters with two companions and the devil — attired as a bandit, — closely followed by the angel in the same garb. As soon as Morón becomes aware of their presence he informs his master, who, terrified, bids him extinguish the lights about the box, and then descends to meet the party. Explaining that he has heard that Andrés is committing treachery in concealing from him a quantity of silver, the captain declares that he has come to satisfy himself regarding this. Thoroughly alarmed, but encouraged by the angel at his side, Andrés replies that his sole riches consist of a silver box, which he will surrender on condition that he be allowed to keep a small

reliquary it contains. He would rather die than meet with a refusal. The captain agrees to grant the request, and having given two reasons why the reliquary is valueless since Christ is not in the Host, he bids his two companions ascend and bring it to him. However, his promise to Andrés is designed solely to deceive him, for he intends to burn the reliquary, just as he has done in the case of others.

Suspecting, doubtless, that the captain does not intend to keep his word, Andrés asks if he may accompany him to the rock, and receives the answer "Stay where you are, or I will kill you!" Undaunted by this threat, the bandit follows him, and while the two who have been ordered to seize the chest ascend the rock, the captain, Andrés, and the devil remain below. In pursuance to his leader's command, one of the freebooters opens the box, and finds that the statement of Andrés regarding its contents is correct. When this information is communicated to the captain, he declares that it is manifestly impossible for Christ to be contained in such a small receptacle — an assertion with which the devil agrees. A few moments later, singing and the sound of musical instruments is heard, and aglow with lights the child Jesus emerges from the box. Dazed, the bandits fall prostrate on the ground, while the angel throws himself on his knees and sounds a small bell. Morón, greatly excited, hastens to seek his master, and finds that although he is standing not far distant, his back has been turned toward the altar, and he is quite unaware of what has happened. On being told of the miracle, Andrés avers that he does not have to see it to believe it, whereupon Morón, mystified by his master's apparent indifference, declares that he is going to look at it while he can. At this instant music is again heard, and the child Jesus re-enters the box, while the bandits gradually, and with great trepidation, rise to their feet.

Enraged at the effect that has been produced upon the freebooters by the miracle, the devil bids the captain kill Andrés, a

suggestion he eagerly adopts. When he attempts to draw his dagger, however, the leader is startled to find that something unseen restrains him, and he exclaims " This it doubtless an intervention of the divine power ! " More infuriated than before, the evil one advises the captain to station himself and his men at the mouth of the cave, and when Andrés comes forth, to shoot him down on the spot. Again the devil's counsel is welcomed by the captain, but the angel, who has overheard it, plans to protect Andrés, and accordingly tells him that the safety of his life depends upon his bearing the Host to its destination, while he — the angel — accompanies the bandits. The angel then disappears, and Andrés ascends to the altar, removes the reliquary , and, with Morón, passes to the opening of the cave. As the two make their exit, the brigands fire point-blank at Andrés, who falls crying " I am dead, heaven help me ! " Morón, however, observes that his master is unscathed, and plucking off the balls which are adhering to his jacket, bids him rise. Gradually Andrés does so, and when he finds that he has not received the slightest wound, is astonished, and declares that the reliquary has saved his life. Convinced that his enemy is dead, the captain and his companions have already retreated, while Andrés and Morón set out for Alcalá.

As soon as the latter have departed the devil appears, and after having bemoaned, at considerable length, his defeat and the fact that soon the Host will be safely deposited at Alcalá, he swears that he will take vengeance on Andrés and Christ, his protector.

Andrés and Morón reach Alcalá, and present the Host to the *Company of Jesus*, whither comes the faculty of the University to do it honor. The Child Jesus (typifying the *Company* of like name) declares that a lapse of many years has unimpaired the Host, and asks the various faculties, in turn, whether this is in accordance with the laws of nature. Philosophy is the first to respond, and avers that only a miracle could make possible the

preservation of the Host for such a long period. To this declaration Medecine, Theology — represented by the angel — and Canonical Law agree, whereupon the Child Jesus, clarions having sounded, asserts that the spirit of God alone must have led them to such an unanimous opinion. The devil declares that no miracle is responsible for the unimpaired condition of the Host, and having given his reason for such a belief, advances other objections. All of them, however, are so fully answered by the angel, that at last the evil one admits his defeat. The angel then bids the *Company* place the Host on an altar for veneration, and acquaint the Governor with their action, in order that he may stamp it with his approval.

SECTION III

NOTES

A. — Comedias Heroicas.

A lo hecho no hay Remedio, y Príncipe de los Montes

Schaeffer[1] remarks that this *comedia* has a bad style and is unnatural. The truth of the first part of this criticism I grant, but I think that the second is a little severe.

The garden scene in Act II. is clever, and the character of Segismundo shows that noble blood will assert itself, no matter what be the environment.

A lo hecho no hay Remedio, y Príncipe de los Montes was printed in the first volume of Montalván's *Comedias*, and dedicated to " El Excelentísimo Señor Don Manuel Alfonso de Guzman el Bueno, Duque de Medina Sidonia, Conde de Niebla, Marques de Caçaça, Capitan General del Mar Occeano, y costas de Andaluzia, del Consejo de Estado de su Magestad, y Cavallero de la insigne Orden del Tuson de Oro. "

It was performed by the company of Bartolomé Romero in the salon at Madrid, January 1, 1634[2]; and was printed in part twenty-eight of *Comedias de varios Autores*, Huesca, the same year[3]. It was also performed before the King and Queen,

1. Vol. I. p. 449.
2. Rennert. *Chronology*, p. 332.
3. La Barrera, p. 684.

November, 1635 [1]. Entitled *Príncipe de los Montes*, as a *suelta*, it has been wrongly ascribed to Calderón [2]. Moreto's *Fingir y amar* much resembles it.

Scene : Albania.

Los Amantes de Teruel.

Whether or not the events here pictured have their foundation in fact, has long been a matter of dispute.

The first to attempt to prove their falsity was Isidoro Antillón, who, in his *Noticias históricas* — Madrid, 1806 —, declared the principal document supporting the tradition to be apocryphal. This document was discovered by him at Teruel in 1806 in the archives of the Church of San Pedro — the burial place of the *Amantes* —, and purports to be copied in 1619 from an old manuscript in the city's archives [3]. It contains a prose narrative of the so-called tradition, and is written, to a great extent, in imitation of archaic language [4]. However, the modern character of the chirography, coupled to the facts that there are intercalated, literally, many verses from the poem of Juan Yagüe de Salas — *Los Amantes de Teruel*, published in 1616 —,

1. This item was taken from a manuscript note made by La Barrera in the copy of his *Catálogo*, now in the Biblioteca Nacional. He states that he derived the information from " el Archivo de Palazio ".

2. La Barrera, p. 525.

3. Neither can this manuscript now be found, nor the *Papeles sobre los amantes* mentioned in a modern index of documents of the *Ayuntamiento* of Teruel. (See Emilio Cotarelo y Mori's *Sobre el Origen y Desarrollo de la Leyenda de los Amantes de Teruel*, reprinted from the *Revista de Archivos, Bibliotecas y Museos*, Madrid, 1903, p. 7, note 2.) From this article I have adapted practically all the present account of the discussions regarding the *Amantes* tradition.

4. The opening paragraph of this document is reprinted by Cotarelo y Mori, *ut supra*, p. 7.

and that Juan Yagüe, himself, appears as one of the witnesses to the copy, led Antillón to believe that is was a forgery of the former [1].

In 1806, Antillón also discovered in the archives of the Church of San Pedro a document relative to the mummies of the *Amantes*, and the various changes of place they had suffered. This paper was drawn up by the notaries Juan Hernández and Juan Yagüe de Salas, and certified to by witnesses. Like the historical narrative, the document is in modern handwriting, but it gives no hint of the location of the one from which it is copied. It avers that up to 1555 the bodies of the *Amantes* rested in an old chapel, but that in said year repairs to the chapel necessitated their removal, and they were placed in two caskets and transferred to the Chapel of San Cosme y Damián. In April 1619, — continues the document, — the prebendaries Mosén Juan Ortiz and Mosén Miguel Sanz, assisted by the sacristan, made an excavation at the foot of the altar in the chapel and discovered two caskets. Each contained a mummified body, and one " un pergamino ó papel " which read " Este es Diego Juan Martínez de Marcilla que murió de enamorado [2] ".

1. Cotarelo y Mori states — p. 8 — that he believes the forgery to be of much later date, and that Juan Yagüe's name and verses were inserted to give it a color of truth.

2. Later, the supposed *Amantes* were placed together in a standing position in a wooden closet in the wall of the adjoining cloister, where Antillón saw them in the year already mentioned. In 1854, they suffered another change, regarding which Fernández-Guerra y Orbe says — *Autores Dramáticos*, vol. I, p. 421 : " ... se les labró digno y honroso monumento á manera de templete, en un salon que da al claustro y cuya antigua bóveda bizantina le realza. Ocupa el centro del monumento muy rica urna de cristal, y continúan allí de pie como antes, los dos esqueletos, el de Isabel á mano derecha, cubiertos con delicados cendales desde la cintura á la rodilla. "

In 1905, when I visited Teruel, each of the mummies lay in a glass-topped wooden case upon which 1217 was inscribed as the date of their death. They were in a remarkable state of preservation, even some of the finger nails still remaining intact. A strip of dark red velvet lay across their middles.

But Antillón's theory was not to remain unchallenged. In 1838, Isidoro Villarroya in the prologue of his novel, *Marcilla y Segura ó los Amantes de Teruel*, declared that a person — unnamed by him — had discovered certain " Original Notes " of Juan Yagüe, in which the story of the *Amantes* was told very briefly and " toda en fabla antigua ". These " Original Notes " are nothing more, however, than Villarroya's *rifacimento* of the document discovered by Antillón, and indeed reproduce its first or archaic part verbatim. By means of such expressions as " a leaf is lacking " and " this is illegible ", Villarroya contrived to omit whatever tended to weaken the apparent authenticity of the original. He claimed this version to be of 1619, and was so satisfied with it as to assert that had Antillón seen it, he would have come to very different conclusions.

When, in 1842, Esteban Gabarda, a lawyer of Teruel, published his *Historia de los Amantes de Teruel, con los documentos justificativos y observaciones críticas del Autor*, he reproduced Villarroya's version, but not without making therein certain additions — now, the insertion of a word ; now, of new details.

Next in order comes Juan Eugenio Hartzenbusch, who, in 1843, in the review *El Laberinto*, and, in 1861, in his prologue to Renato de Castel-León's novel, *Los Amantes de Teruel*, accepts the documents reproduced by Gabarda together with his " Observaciones Críticas [1] ". The tone of the distinguished *littérateur*, however, is not one of perfect conviction, and it is for this reason that there was sent to him from Teruel another copy of Villarroya's narrative, distinct from the well-known one and from that of Gabarda.

1. Cotarelo y Mori remarks — p. 28 — that not only does Gabarda exhibit great ignorance in his work, but he is quite devoid of the critical faculty. In view of the importance attached by the latter to his " Observaciones Críticas ", this statement is most amusing. That Cotarelo y Mori's charges are justified, is proven by the two absurd misstatements of Gabarda which he cites.

In 1855, Aureliano Fernández-Guerra y Orbe had written an article for the periodical *La España* in defense of the tradition, and later he reproduced this, with some additions, in his *Hartzenbusch, Estudio biográfico y crítico*. The latter was reprinted in the *Colección de escritores castellanos*, Madrid, 1887.

In his Introduction to Hartzenbusch's drama *Los Amantes de Teruel* — reprinted in *Autores Dramáticos*, vol. I, p. 429 ff. —, Fernández-Guerra declares [1] that Antillón's work " falto de documentos útiles, no apreció atinadamente la verdad ", and that the tradition cannot be disputed. In support of this statement, he avers that the story of the *Amantes* was not doubted till 1618, when Dr. Vincencio Blasco de Lanuza, in his *Historias eclesiásticas y seculares de Aragón*, wrote " [lo] creo certísimamente ser fabuloso ".

Seeing that the belief in the tradition of the *Amantes* was growing weaker, in 1895 the *Ateneo* of Teruel organized a disputation in order to determine what claim the story had to authenticity. The verdict published is that of Federico Andrés, who, in his *Breve resumen de la Historia de los Amantes de Teruel*, made noble and praiseworthy efforts to uphold the tradition [2].

As far as I am aware, the most recent literature on this much discussed subject is the article of Cotarelo y Mori, the title of which I have cited on p. 322, note. He maintains that the story of the *Amantes* is nothing more than a Spanish adaptation of Boccaccio's Florentine tale *Girólamo and Salvestra*, found in the fourth day of his *Decameron*. His principal reasons for such a belief and for regarding the tradition as apocryphal, I shall give as briefly as possible. They are as follows :

The theory of Hartzenbusch and Fernández-Guerra, that Boccaccio based his story upon an actual occurrence at Teruel, pre-

1. P. 421.
2. Cotarelo y Mori, p. 1.

supposes a Spanish influence in Italy which did not exist either in the fourteenth, fifteenth, or the first half of the sixteenth century. A century had passed since Boccaccio had written *Girólamo and Salvestra*, when — after the conquest of Naples by Alfonso V. of Aragón — the Spanish poets began to have intercourse with the Italians [1]. Since Boccaccio's stories were current in Spanish by the end of the fifteenth century, is it not remarkable, if he had taken the subject of his *Girólamo and Salvestra* from the *Amantes*, that some of the Valencians who exploited him to such a degree would not have mentioned it ? [2] "

If the event were true, it is very strange that, in the fourteenth, fifteenth, or first half of the sixteenth century, no reference should have been made to it; and that it should have failed to inspire any popular song, refrain, or proverb. Other happenings, long since forgotten, still exist under this paremiological form [3]. On the other hand, many so-called traditions are only incomplete popular recollections of literary works. Various pseudo-traditions concerning King Don Pedro are derived from the *comedias* of Lope, Vélez de Guevara, or Claramonte [4].

Up to the publication of the poem of Juan Yagüe de Salas in 1616, the tradition of the *Amantes* was neither very popular nor very widely disseminated. This is proven by the fact that of Alventosa's *Historia* only one copy remains, while Villalba's narrative was not printed till our day. Rey de Artieda considered the seat of the tragedy as of such little importance that he did not add it in his title, styling his piece merely *Los Amantes*. In the poem of Jerónimo de Huerta, the story is a brief episode of fifty-seven octave stanzas, intercalated in about eight thousand verses. All this indicates that the Spanish legend had its origin

1. Cotarelo y Mori, p. 31.
2. *Op. cit.*, p. 32.
3. *Op cit.*, p. 5.
4. *Op. cit.*, p. 6.

in the middle of the sixteenth century ; and during its period of crystalization in the last years of that century and the first of the following, passes through the various forms which we have of it [1].

There is great difference between these versions. In Villalba, the temporal setting is the end of the thirteenth century ; in Artieda, Huerta and the *poetas cómicos* of the seventeenth century, it is placed in the sixteenth [2] ; and in Yagüe, about the year 1230. Only in the apocryphal narrative, and in the eighteenth century inscription on the case containing the mummies, is the date given as 1217 [3]. Then, too, there is an equal variance in some matters of detail, by no means unimportant. For example : — In Villalba, the hero passes to Italy, and returns only many months after the expiration of the seven years granted him. In Artieda, he remains during this time in Tunis, and reaches Teruel only an hour or so too late [4].

Were the tradition authentic, the early narrators, Villalba, Artieda, Huerta, and the anonymous author of the *Jornada de Su Majestad Felipe III.*, would not have failed to give the names of the parents of the *Amantes* and of Isabel's husband, or at least to make some mention of their families [5]. Not till the poem of Yagüe is this deficiency supplied [6]. He names the lover of Isabel, Martín Garcés de Marcilla, and makes him a descendant of the Garceses and Garcías, Kings of Aragón. In a *Genealogical Memoir on the Family Garcés de Marcilla*, printed in 1780, Joseph Tomás Garcés de Marcilla attempts to prove this descent, but his genealogy is a fabric of falsehoods [7].

1. *Op. cit.*, pp. 13 & 32.
2. By an evident error of the printer, Cotarelo y Mori is made to say " en el siglo xv ".
3. *Op. cit.*, p. 33.
4. *Op. cit.*, p. 32.
5. *Op. cit.*, p. 32.
6. *Op. cit.*, p. 17.
7. *Op. cit.*, pp. 16 & 17.

Regarding the mummies : — According to the apocryphal document found by Antillón in the Church of San Pedro, the bodies were discovered for a second time in 1619, through the information given by some persons who remembered where they had lain since 1555. As this proves that their place of burial was unmarked, how was King Felipe able to visit their tomb in 1599, when passing through Teruel on the way to Valencia to marry Doña Margarita of Austria [1] ? And how could Villalba, in 1577, state in his poem that the bodies " juntos prevalecen en dia || sanos, incorruptibles y olorosos, || enteros en la iglesia de San Pedro ? " And, on the contrary, if in 1577 the bodies were known to be mummified, and were considered to be those of the *Amantes*, how comes it that in 1618 Dr. Blasco de Lanuza denies the existence of a tomb with an inscription ; since he says that none appeared in the reconstruction of the church ? And why were neither the mummies nor their grave seen in 1611 by Juan Bautista Labaña, who — in travelling through Aragón to make a map of the kingdom — described in his *Itinerario* the churches, etc. of Teruel ; and mentioned tombs far less important [2] ?

Cotarelo y Mori declares that he knows of but one explanation for this confusion, which is the following : — " The mummies were actually discovered about the middle of the sixteenth century, and then Pedro de Alventosa composed his poem. But his countrymen being unconvinced, the bodies were reinterred, and the spot was left unmarked. For this reason Villalba remembered the occurrence in 1577, while the others, in 1611 and 1618, knew nothing of it. In the meantime the legend had become better known, and sometime during the seventeenth century the bodies were again found and given the name which they bear to-day [3] ".

1. That he did so is asserted in the *Jornada de Su Majestad Felipe III.*, already referred to.

2. Cotarelo y Mori, pp. 25 & 26.

3. *Op. cit.*, p. 26.

The mummies cannot be said to be authentic ; they are merely two bodies exhumed after the legend began to gain currency. Perhaps they were buried together through being those of husband and wife [1].

Returning to the tradition : — Is it not indeed remarkable that love could simultaneously cause the death of two persons ? And is it likely that Marcilla would have chosen the bridal chamber as a place in which to make his complaints to his former mistress ? He is represented as doing so in the versions of Villalba, Artieda, Huerta, and Yagüe ; but if the tragedy of the *Amantes* had occurred in Spain, it would have been enacted as pictured by Montalván, José Garcés, or Hartzenbusch [2].

Cotarelo y Mori thus ends his argument, which appears convincing enough to shake the faith of the fondest adherents of the tradition.

Up to the time of Hartzenbusch, the best known dramatic adaptation of the *Amantes* story was that of Montalván, who alters to a considerable degree the ordinary form of the legend [3]. A comparison of his piece with Tirso de Molina's drama *Los Amantes de Teruel* shows that our author has followed Tirso closely in the second act, some of the verses being identical. His other two acts are widely different from those of Tirso.

Montalván's *comedia* owed its popularity to the excellent treatment of the theme, the skillful delineation of character, and the pathetic language employed. It has been performed with success even in our own day [4]. The defects are an obtrusive *gracioso*, and an occasional tendency to lapse into verbosity. Like his predecessors — Artieda, Huerta, and Tirso — Montalván

1. *Op. cit.*, l. c.

2. *Op. cit.*, p. 33.

3. Our author not only omits the unbecoming scene wherein Diego, a corpse, is borne to his house by the husband of Isabel ; but causes the latter to die at home instead of in the church.

4. Rivadeneyra, vol. 45, p. xxxi.

chooses the reign of Charles V. for the temporal setting of his piece.

Los Amantes de Teruel was printed in the first volume of Montalván's *Comedias*, and dedicated to " El Maestro Ioseph de Valdivielso, Capellan del Serenisimo Infante Cardenal, y varon insigne de nuestros tiempos." It was performed by the company of Manuel Vallejo [1], and printed in part forty-four of *Comedias de diferentes Autores*, Zaragoza, 1652 [2].

Scene : Teruel and Tunis.

Amor, Lealtad y Amistad [3].

This is a pleasing piece, in which jealousy figures prominently. The centre about which all else revolves is Laura, the principal female character, who is besought for her love by no less than four suitors at the same time. Lisardo is a striking example of loyalty, the ever popular theme in that day, for he will die rather than be the King's rival. The plot in Act II. is intricate but is skillfully developed, and offers a good specimen of Montalván's adroitness in handling complicated situations.

The King Felipe of France, mentioned herein, can almost certainly be identified with Philip IV., the Fair, who was born in 1268 and ascended the throne in 1285. He had a daughter Isabel, who became the wife of that Edward later crowned Edward II. of England. Montalván represents Clorinarda as marrying the

1. Cf. Montalván's *Comedias*, vol. I, edition of 1638, fol. 237. A play of like title was performed by Manuel Vallejo, November 27, 1633, — see Rennert, *Chronology*, p. 332 —, but whether it was Montalván's or not cannot be determined.

2. La Barrera, p. 687.

3. There are several *comedias* bearing titles like, or similar to this. Lope de Vega wrote an *Amor, Lealtad y Amistad*; Tirso, *Amor y el Amistad*; and Luis Vélez de Guevara, *Riesgos, Amor y Amistad*.

Scottish King Filiberto, which is, of course, not historical.

The Peace alluded to in Act I. between France and Scotland was made in 1295, and lasted for over three hundred years. Its permanence was due to the fact that it was a league between nations more than a league between Kings.

Amor, Lealtad y Amistad was printed in the second volume of Montalván's *Comedias*, and also in part twenty-five of *Comedias recopiladas de diferentes autores e illustres Poetas de España*, Zaragoza, 1632 [1].

Scene : Scotland.

La Centinela del Honor.

Although this *comedia* — which evidently derives its title from the lines spoken by the Duke at the close of Act II. [2] — in some respects resembles *Como se guarda el Honor*, yet the similarity is not sufficient to detract from its interest as a distinct composition.

La Centinela del Honor might well be regarded as a conscious effort on the author's part to illustrate the abuse of the divine right of Kings. However, it is scarcely possible that Montalván had any such intention, in view of the close of the piece, where evidences of loyalty and devotion to the King take the place of a well merited assassination [3]. More than once does his Majesty

1. La Barrera, p. 684.

2. " Pues honor viva, || para que el vulgo infame || la centinela del honor me llame ".

3. Such undeserved loyalty also finds expression in a portion of the Duke's speech which immediately precedes his entrance of Teosinda's house, after his conflict with the Count and Marquis — Act III :

" y si a la hazaña que emprendo
se oponen puertas, mil puertas
derribaré por el suelo.

brand Marco Antonio traitor — an epithet far more suited to Enrique himself, would usage allow of its application. That the King desires Teosinda for his wife and not his mistress is in his favor, and one regrets that Prince Ladislao in *Como se guarda el Honor* has not an equally honorable intention towards Leonor.

The plot is skilfully developed, and the *gracioso* does not offend.

The rarity of the drama must be remarked ; as far as I am aware, it exists only in the British Museum.

Scene : Ireland.

Como Padre y como Rey.

An interesting play, which in plan and style — as indeed Schaeffer [1] remarks — much resembles any one of Lope de Vega's middle class productions.

The main theme, the rearing of a noble child in secret, is found again in *Palmerín de Oliva*. The nobility of Carlos's descent is strikingly emphasized in the scene — Act II. — in which he receives the petitioners. All his decisions are just, and the reasons upon which they are based show no mean mental ability. The evident purpose of the whole passage is to delineate his character, and similar scenes are to be found in other plays of our author.

Y si hallo al Rey con tu esposa,
pediré, aunque en tal aprieto,
para cobrar nuestra fama,
a mi lealtad el consejo ;
que hasta en tales ocasiones
es, hijo, acertado acuerdo,
que no se pierda a los Reyes
de ningun modo el respeto ".

1. Vol. I, p. 447.

The third act testifies to Montalván's cleverness in contriving amusing situations which can arise from mistaken identities.

Como Padre y como Rey was performed by the company of Antonio de Prado, January I, and June 12, 1635 [1]. A manuscript of the piece — partly autograph, in the opinion of Sr. Paz y Mélia — in the Biblioteca Nacional bears the date 1629 [2]. Another manuscript of the *comedia* in the same library has this marginal note : " Hízose esta comedia en Ríoseco, y estuvo seco el corral, como en todas [3]. "

Como Padre y como Rey was remodeled by R. de Valladares y Saavedra, and published at Madrid in 1848.

Calderón wrote a play of the same title [4].

Scene : Italy (?).

Como se guarda el Honor.

La Barrera [5] states that this play is probably identical with *Como Padre y como Rey*, but such is not the case. Indeed the only point in which *Como Padre y como Rey* resembles the present piece is that scene in the former — Act I. — wherein the Prince enters the apartment of Violante, and tries to force his attentions upon her. For this a parallel is found in *Como se guarda el Honor*, where, in Act II., the Prince is admitted to Estela's room by Camila [6]. In all other respects the plays are quite different.

1. Rennert. *Chronology*, p. 336.
2. Paz y Mélia, art. 645.
3. *Op. cit.*, l. c.
4. *Op. cit.*, art. 646.
5. P. 268.
6. These two scenes recall still another of the same type in *La más constante Mujer*, — Act II —, in which the Duke's designs upon Isabel are frustrated by her lover Carlos.

The scene between the King and Ladislao at the opening of Act II., brings to mind the interview of Felipe with his son in the third act of *El segundo Séneca de España* (Part I.) In disposition the two Princes have much in common, for both are obstinate and conceited.

The character of Rosaura is by no means a faithful picture of childhood, for what child of her years could speak thus : —

> " No vé aquel edificio,
> que parece del cielo precipicio,
> que ostentando en el mar pardo plumage
> se nos miente celage ;
> pues alli vive Estela, madre mia,
> y oy a tierra venia (yo),
> codiciosa de ver sus desengaños ;
> siendo la primer vez que en mis diez años
> sus esmeraldas piso. " [1]

Even Carlos cannot refrain from expressing his surprise, when, — same act —, on asking her where she notices her mother's sorrow, she replies : — " En que ? en mirarla a los ojos, || que son lenguas del discreto. " Whereupon her father remarks : — " Dios te haga suya : que gracia ! "

It is not easy to conceive how one, after having suffered such persecutions as does Carlos, could, without hypocrisy, address his King in these words : — " Monarca excelso del Orbe, || a tus pies humilde rindo || mis labios por tantas honras [2]. "

Nor can we imagine how Estela, so well acquainted with the dissolute character of Ladislao, could allow her daughter to become his wife. In view of the tender years of Rosaura, wedlock would be absurd in any case, but that, above all, she

1. Her reply to Ladislao's question as to where is the home of her parents (Act III).

2. Said by Carlos on the occasion of the King naming his daughter Queen, and him Governor.

should marry her parents's persecutor and a rake, is doubly so.

On the whole, the play is interesting, even though the same theme has been used more than once by our author. The title is particularly appropriate, and the rarity of the piece deserves notice [1].

Scene : A city in Hungary, and the district adjacent.

Cumplir con su Obligación.

Written in pure, energetic language, this is an entertaining piece, in spite of the fact that it is rather unskillfully constructed. Jealousy plays quite an important *rôle*, since it impels Camila to disclose to Clenardo Juan's supposed infatuation for Celia, and influences Clenardo to banish Juan. The self-sacrificing character of the latter is strikingly illustrated by his resolve to return to Florence at the risk of his own life, in order to avenge the wrong done his sister Estela by Arnesto.

The meeting of Camila and Juan at the close of Act I. recalls a very similar scene between Isabel and Carlos, in the first act of *La más constante Mujer*.

Cumplir con su Obligación, as a whole, resembles one of the better plays of Lope de Vega's, and was the second that Montalván wrote, as we learn from the dedication [2].

It was printed in the first volume of our author's *comedias*, and dedicated to " El Excelentísimo Señor Don Gaspar Alfonso de Guzman el Bueno, Conde de Niebla, Marques de Caçaça, Capitan General del Mar Occeano, y Costas de la Andaluzia, y Gentilhombre de la Camara de su Magestad. " It was performed by the company of Tomás Fernández before July 31, 1625 [3].

Scene : Florence.

1. As far as I am aware, *Como se guarda el Honor* is found only in the British Museum and Bibliotheque Nationale.

2. " .... es la segunda que escrivi en mis primeros años, ... "

3. Rennert, *Chronology*, p. 337.

La Desdicha venturosa

Besides being greatly marred by *culteranismo*, this *comedia* suffers from verbosity ; some parts are almost unbearably tedious.

The scene, characters, and plot are radically different from the supposititious *Los Contrarios parecidos*, *Desdicha venturosa y confusa Ingalaterra* existing in the Biblioteca Nacional, and attributed by Paz y Mélia to Montalván [1].

A Carlos Esforcia figures also in *La más constante Mujer*.

Scene : Mantua and its environs.

La Deshonra honrosa.

The subject of this drama is good, but loses force and convincingness through being treated too diffusely. A liberal application of the pruning-knife would be of great benefit.

A careless oversight is noticeable in Act I., in that while Leonardo receives orders from the King to bring Flora to the palace, and he actually visits her house with this intention, he evidently does not carry it out. That such is the case is proven by two subsequent remarks of Ordoño, which show conclusively that Flora has not left her house. Montalván gives no reason why the King's command is not obeyed, and more than once shows neglect regarding such matters.

The exchange of the letters is skillfully contrived. Alonso's order that Flora make her home at the palace, recalls a like behest of the King to Carlos in *Como Padre y como Rey* ; and both

1. See below.

have the same object — that of putting an end to a love affair.

La Deshonra honrosa was printed in the second volume of the *comedias* of Montalván, and a manuscript copy in the Biblioteca Nacional, dated 1622 [1], proves that he could not have been over twenty years of age when he wrote it. The play shows all the defects of an early effort.

The large number of characters therein — sixteen — is noticeable. Scene : León.

Los Desprecios en quien ama.

Jealousy is the mainspring of this *comedia*. The different situations are well devised and amusing — even if hardly possible —, and the individual characters interesting. Schaeffer [2] regards the play as " recht schwach ", but I think it is one of our author's best.

The title is peculiarly appropriate.

In his *El Desdén con el Desdén* Moreto treats a similar theme. His model, however, was not Montalván's piece, but Lope de Vega's *La Vengadora de las Mujeres*.

Los Desprecios en quien ama was performed by the company of Andrés de la Vega, October 22, 1625 [3]. A *Loa* for the piece exists in the Biblioteca Nacional [4].

Scene : The environs of Florence.

1. See Paz y Mélia, art. 881.
2. Vol. I. p. 450.
3. Rennert, *Chronole*, v. p. 338.
4. Paz y Mélia, art. 1856.

El Fin más desgraciado y Fortunas de Seyano, ó Amor, Privanza y Castigo [1].

The fall of Sejanus, the once all-powerful favorite of Tiberius, forms the subject of this drama. For the historical frame-work Montalván has probably availed himself of a *Vida de Elio Seyano*, published at Barcelona in 1621 [2]. Here, as in some of his other plays treating historical themes, he modifies facts in conformity to the dramatic exigencies. For example, the downfall of Sejanus is represented as occasioned directly by the jealousy of his wife Laura — her real name was Apicata —, who reveals his disloyalty to the Emperor. This does not accord with history, for Tiberius, himself, was too crafty and suspicious to need a *delator* against his former favorite [3].

Although the subject of the play is entertaining, our author has treated it in a mediocre manner, the action dragging so much as to be tedious. It is one of the few productions of the old Spanish theatre that bear the designation " Tragedia " after their titles.

Amor, Privanza y Castigo was printed in the first volume of Montalván's *Comedias*, and dedicated to " Don Gonçalo Davila y Coello, Señor de los Estados de Navalmorquende ". It was performed by the company of Andrés de la Vega [4], and appeared

1. Mesonero Romanos — in Rivadeneyra, vol. 45, p. LIV —, misled by this double title, catalogues this as two distinct plays.

2. Schaeffer, vol, I, p. 444 The ultimate source of our information regarding Sejanus's conspiracy is Tacitus, Suetonius, Velleius Paterculus and Dion Cassius.

3. A similar change for dramatic effect is made in *El valiente Nazareno, Sansón*.

4. Edition of 1638, vol. I, fol. 153. A. L. Stiefel — in *Zeitschrift*, vol. XV, p. 220 — points out that the words " Representola [e. g.] Roque de Figue-

in part forty-five of *Comedias nuevas, escogidas de los meiores Ingenios de España*, Madrid, 1679 [1].

The same theme is treated by Ben Jonson in *Sejanus his Fall*. Scene : Rome and Capua.

Los Hijos de la Fortuna, Teágenes y Clariquea.

The *Aethiopica* of Heliodorus furnishes the subject matter for this piece, and also for that of Calderón of like title [2]. The *comedia* is interesting, and, barring the extravagant incident of the *Lotofagos*, not so extremely improbable. Montalván treats his theme

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roa " which follow the dedicatory of each drama in volume I. of the *Comedias*, signify not " hizo el principal papel " as Hartzenbusch asserts, — in Rivadeneyra, vol. 5, p. XXXVII, col. 2 —, but that his company performed the piece. In support of this statement, Stiefel refers to the *Para Todos*, where Montalván remarks, just before the opening of *La más constante Mujer* — edition of 1645, fol. 235 b : — " está aguardando la gran compañia de Vallejo, para representar la comedia prometida de la Muger mas Constante. " However, the words " Representola [e. g.] Roque " do not always have the signification which Stiefel attaches to them, as is shown by Montalván's reference to " la Belera ", *Para Todos*, ut supra, fol. 179 b. (See note on *Escanderbech*.

1. La Barrera, p. 703.

2. Schaeffer, vol. I, p. 451. The same source was utilized by Alexander Hardy in his *Les chastes et loyales Amours de Théagène et Chariclée*, performed in the year 1601 : and by Genetay in his *L'Ethiopique ou les chastes Amours de Theagène et Chariclée*, 1609. Other versions are those of Dorat, 1762, and Joh. Scholvin, 1608 — the latter in Latin. The old English play *The Strange Discovery* is also based upon the same romance. The best known Spanish imitation is that of Cervantes in his *Persiles y Sigismunda* (Cf. Schmidt, p. 290 ; and *Studies in Cervantes* by Rudolf Schevill, in *Modern Philology*, vol. IV, — 1906-1907, — pp. 1-24 and pp. 677-704). The *Aethiopica* itself was done into French by Amiot, Paris, 1549 ; and from this came the Spanish version of Fernando de Mena, Alcalá de Henares, 1587, Madrid, 1615. (Schack, vol. IV, p. 427). Probably both Montalván and Calderón made use of Mena's version.)

quite differently from Calderón [1], but both coincide in writing in the worst Gongoristic style of the time. Schaeffer [2] states that for this reason both the dramas are tedious ; he should have added that Calderón's is far more so than our author's. In the former's version *culteranismo* abounds, and in more than one passage the sole aim seems to be obscurity [3].

Los Hijos de la Fortuna, Teágenes and Clariquea was printed in the second volume of Montalván's *Comedias*.

Scene : (Chiefly), Memphis and Cyprus.

Lo que son Juicios del Cielo.

In spite of Schaeffer's statement [4] that this *comedia* is written wholly in the manner of Lope de Vega, and has for a model his *El Marqués de las Navas* [5], it cannot be classed as one of Mon-

1. The action in Calderón runs as follows : Idaspes, King of Ethiopia, finds the abandoned babe Cariclea, and after rearing her in secret brings her to Delphi, to save her from being sacrificed. She becomes Priestess of Apollo, and at a sacrifice offered by the Thessalians falls in love with Teágenes. They elope, and after an encounter with pirates land in Egypt, and are captured by the rebel Tiamis. When the latter is vanquished by Admeta, Queen of Memphis, they become her prisoners. Admeta, however, soon suffers defeat in a battle with Idaspes and Persina, and the two lovers pass into the hands of the latter. Subsequently, Teágenes is found to be the long-lost son of Caricles, and Cariclea the daughter of Idaspes and Persina.

2. Vol. I. p. 451.

3. That this charge of obscurity is justifiable can be proven by recalling the various appelations given by the mother of Teágenes to the object placed by her about his neck. It bears all the following names : " Lámina de seda, nómina, lámina, medalla de oro ", and (possibly) " cendal ". That the reader can form no very definite conception of its nature is not surprising !

4. Vol. I. p. 450.

5. The transaction runs in Lope as follows :

The Marquis kills one Leonardo in a street brawl at night. The murdered

talván's best. The play suffers from weakness, and is so long drawn out that even the interest of the subject does not save it from becoming wearisome. To me, the effect of the conclusion seems marred by the appearance of the murdered Duke.

A didactic purpose might easily be attributed to the play, since it is a solemn warning of the risk attending a forced marriage. *De un Castigo dos Venganzas* inculcates the same lesson [1].

The passage in Act I. in which Fabio urges his master, Roberto, to imagine imperfections in Leonor, the more easily to forget her, much resembles a scene between Estela and Fernando in *No hay Vida como la Honra*, Act II. ; and also recalls a scene between Juan and Camila in Act I. of *Cumplir con su Obligación*.

Lo que son Juicios del Cielo was printed in the first volume of Montalván's *Comedias*, and dedicated to " Don Ioseph Strata y Espinola ". It was performed before the King and Queen, November, 1635 [2] ; and printed in part thirty of *Comedias famosas de varios Autores*, Zaragoza, 1636 [3], and in *Comedias de los mejores y mas insignes Ingenios de España*, Lisboa, 1652 [4]. In the former collection it was attributed to an anonymous author [5].

man leaves a fiancée, and also an unenviable record of crime. Accordingly, his spirit appears before the Marquis, and requests that he have a care for this loved one and for the expiation of his misdeeds, in order that his soul may be ransomed from purgatory. The Marquis complies with this request, but only after having received two visitations from the spectre. (Schaeffer, vol. 1, p. 144.)

1. *La más constante Mujer* likewise pictures the opposition of parents and rival families to the marriage of two lovers.

2. This item was taken from a manuscript note made by La Barrera in the copy of his *Catálogo*, now in the Biblioteca Nacional. He states that he derived the information from " el Archivo de Palazio ".

A play entitled *Los Juicios del Cielo* — probably identical with ours — was performed by Bartolomé Romero in the salon at Madrid, December, 1633. (Rennert, *Chronology*, p. 44).

3. La Barrera, p. 685.

4. *Op. cit.*, p. 708.

5. *Op. cit.*, p. 685.

D. Alonso de Anaya y Espinosa wrote a *zarzuela* bearing the same title and that of *La Vida es Sueño* [1].

Scene : Italy.

El Mariscal de Virón.

This *comedia* is largely based upon Juan Pablo Martyr Rizo's *Historia Trágica de la Vida del Duque de Birón*, which was first published in 1629 [2]. It was one of Montalván's most popular plays, and has been performed with success even in our own day [3].

The King Enrique of the drama is Henry the Fourth of France. His character as depicted by Montalván agrees perfectly with historical accounts of him, for he was both kind and just, and somewhat of a gallant. The Marshal [4] — Charles de Gontaut — is thoroughly French, and the blending of his real bravery with hollow boasting merits no little praise. He is a very tragic hero, whose pride, amounting almost to arrogance, will not bend to ask of Enrique the pardon that he promises to grant [5].

1. Paz y Mélia, art. 1782.

2. Ticknor, *Lit.*, vol. II. p. 319, note 37.

The latter adds that the execution of the Marshal preceded the first appearance of Rizo's work by seven years — therefore, he met his death in 1622. This is not in record with the statement of other authorities, who give 1602 as the year of the traitor's execution.

3. Schaeffer, vol. 1, p. 443 ; La Barrera, p. 692 ; Rivadeneyra, vol. 45, p. XXXI.

4. A vivid account of his trial and execution, as well as an estimate of his character, is given by Pierre de l'Estoile in his *Mémoires Journaux* — included in Petitot's *Collection complète des Mémoires relatifs à l'Histoire de France*, Paris, 1825, vol. 47, pp. 333-345.

5. That the Marshal was a favorite of the King is attested by the several promotions he received. In 1592, he became Admiral of France ; in 1594, Marshal ; the following year, Governor of Burgundy ; in 1598, Duke and

The character of Blanca has no warrant in history [1].

Undoubtedly, the play has gained much of its popularity from several highly emotional passages, which contain, however, much that deserves the name of Tirade [2]. To a great extent, these scenes would be well-nigh intolerable to a modern audience; while the theme of the piece scarcely suffices for a drama of such length. At the conclusion, a grevious lack of taste is shown in causing Blanca to relate, *in extenso* and with much rhetoric, the execution of her lover.

El Mariscal de Virón was printed in the first volume of Montalván's *Comedias*, and dedicated to "Don Geronimo de Villanueva, Comendador de Villafranca en la Orden de Calatrava, del Consejo de su Magestad, su Secretario de Estado, y Protonotario de los Reynos de la Corona de Aragon". It was performed by the company of Roque de Figueroa [3], and was printed in parts twenty-five and forty-four of *Comedias recopiladas de diferentes Autores é illustres poetas de España*, Zaragoza, 1632, 1652 [4]. It also appeared in a volume of *comedias* of various authors, without title-page, which was discovered in Portugal by Gayangos [5].

Peer. Montalván represents him as committing treason but once, while, in truth, on two occasions his disloyal intrigues were discovered by the King. The leniency of the latter, however, caused him to pardon the first offence, and he would have treated the second in like manner had the Marshal been willing to confess his crime.

1. Ticknor, *Lit.*, vol. II, p. 320, note.

2. In discussing Peyrón y Queralt's tragedy *Las Fortunas trágicas del Duque de Memoransi*, which deals with a similar theme, Schaeffer — vol. 1, p. 460 — writes as follows: "Was dem Stücke die gerühmte Popularität verschafft haben mag, ist wohl der ewig dankbare Stoff des Falles menschlicher Grösse, der gleiche Umstand, welcher Montalvan's 'El Mariscal de Biron' so populär gemacht hat."

3. Edition of 1638, vol. I, fol. 111. A play entitled *El Mariscal Cleverin* was performed by Francisco López, June 8, 1632. It is probably identical with ours. (Rennert, *Chronology*, p. 151).

4. La Barrera, pp. 684, 687.

5. *Op. cit.*, p. 708.

María de Córdoba. wife of Andrés de la Vega, *autor de comedias*, included this piece in a repertoire of eight dramas, and by a license dated November 23, 1632, obtained the privilege of performing in any two of them in the village of Daganzo, on Candlemas Day, 1633 [1].

El Mariscal de Virón has been attributed without foundation to Mira de Amescua [2], and was parodied by Juan Maldonado in his *Comedia Burlesca del Mariscal de Virón*, printed in part twelve of *Comedias nuevas escogidas de los mejores Ingenios de España*, Madrid, 1658 [3].

The English dramatist George Chapman wrote a play on the same subject, which was performed at the Black Friars Theatre in 1608 [4].

Scene : Paris, Amiens, and a country-seat near the former.

La más constante Mujer.

Montalván tells us in the *Para Todos* [5] that this *comedia* was written in four weeks, prepared by the actors in eight days, and represented again and again, till the festival of Corpus Christi

1. Pérez Pastor, *Datos*, p. 226.
2. Paz y Mélia, art. 2020.
3. La Barrera, p. 691.
4. See *The Tragedies of Chapman*, by Ezra Lehman, Publications of the University of Pennsylvania, Series in Philology and Literature, Vol. X. Philadelphia, 1906.
5. Edition of 1645 — which is the earliest I have been able to consult —, fol. 259 : " Todos quantos assistieron a la Comedia, la avian visto representar en el Teatro desta Corte, donde sin diligencias, ni favores, porque su dueño, ni las hizo, ni los tuvo, saliò con credito de la mejor que avian visto suya. Escriviola en quatro Semanas, estudiose en ocho dias, y representose muchos, hasta que la cortò el hilo la forçosa fiesta del Corpus, porque a no atravesarse este inconveniente, a pesar del calor, y de la embidia, passara otros quinze dias. "

closed the theatres. He also declares it to be considered his best work ; and we know that it was performed simultaneously at the two principal playhouses of Madrid, and has been a favorite in Spain even in modern times [1].

The action is well sustained throughout, and the firm yet tender character of the heroine merits praise. The great defect is the too general employment of rhetorical adornment.

It seems worthy of remark that in a passage — Act II. — wherein Serón speaks of Rosaura's promise to the Duke to keep watch over Isabel, these words are found : " Ella (i. e. Rosaura) sería guarda cuidadosa (s. c. de Isabel) ". The phrase " guarda cuidadosa " happens to be the title of a *comedia* of Miguel Sánchez [2], in which Florencio, disguised as a mountaineer, acts as the *guarda* of Nisea, annoyed by the attentions of the Prince. The coincidence is striking, and perhaps Montalván was acquainted with this play of Sánchez.

The Esforcia family to which our author represents Carlos as belonging, is better known by the denomination Sforza. The wife of one Luchino of the Sforzas bore the name Isabel, but is identical with the Isabel of our play in name only [3]. The Count of Puzol appears to be one of the Pozzuoli family.

La más constante Mujer forms part of the seventh day's entertainment in the *Para Todos* [4], and was printed in parts twenty-five and forty-four of *Comedias recopiladas de diferentes Autores é illustres poetas de España*, Zaragoza, 1632, 1652 [5]. It was performed before the King and Queen, July, 1631 [6] ; and also performed

1. Rivadeneyra, vol. 15, p. XXXI.
2. Cervantes wrote an *entremés* of the same title.
3. See Givio, p. 142 ff.
4. Edition of 1645, fols. 236-238, b.
5. La Barrera, pp. 684, 687.
6. This item was taken from a manuscript note made by La Barrera in the copy of his *Catálogo*, now in the Biblioteca Nacional. He states that he derived the information from " el Archivo de Palazio. "

by the company of Manuel de Vallejo, April 3, 1633 [1]. It was burlesqued by a piece of like title written conjointly by Juan Maldonado, Diego La-Dueña, and Jerónimo de Cifuentes, and printed in part eleven of *Comedias nuevas escogidas de los mejores Ingenios de España*, Madrid, 1659 [2].

Under the title *L'Isabella, La más constante Mujer* was translated into Italian by Vitale Mascardi, and published at Rome in 1638 by Tommaso Calò [3]. It was also translated into Dutch by L. D. Fuyter, and published at Amsterdam, 1651 [4].

Scene : Milan and its environs.

Morir y disimular.

In the third act of this play Montalván states that it is the first he has written, and that therefore he fears he may commit mistakes. The verses run as follows : —

Juanelo. Tus males puedes juntar
con el poeta afligido
desta Comedia, que ha sido
la primera, y el errar
lo teme por ser primera.

Although the piece is interesting, it is inferior to our author's second effort, *Cumplir con su Obligación*, the first act, especially, being weak and tedious. With the exception of a very tiresome scene between Féliz and Juanelo in the second act, it and the third show such a marked improvement as to justify the conjecture that Lope had a hand in them.

1. Rennert, *Chronology*, p. 46.
2. La Barrera, p. 691.
3. Allacci, *Drammaturgia*, Venice, 1755, col. 472.
4. Catalogue of the British Museum, *sub tit.* "Montalván."

I know of but one copy of *Morir y disimular* — that in the Königliche Bibliothek, Berlin —, and the text of this is so corrupt that some verses are quite unintelligible.

Scene : England.

No hay Vida como la Honra.

Although Montalván asserts in the *Para Todos*[1] that this *comedia* met with success partly through the novelty of the situations, yet his statement regarding the originality of invention can hardly be accepted, seeing that he used either Tirso's *El honroso Atrevimiento*[2] or Lope's *El piadoso Veneciano*[3] as a model[4].

That the popularity of the play was great, however, even if the ideas were not original with Montalván, is attested by contemporary evidence[5]. It was performed many times, simultaneously, at both the principal theatres of Madrid, a distinction

1. Edition of 1645, fol. 49 b : " General fue el gusto que diò a todos la Comedia, por tener èl solo piedad, y honra, por ser los lances tan apretados, como nuevos, ... "

2. The plot in brief is as follows :

Lisauro, a noble Venetian, has killed a son of the Doge, because he accosted his wife Fulgencia. His property is confiscated, and a premium of a thousand ducats put upon his head. In order that this sum may be paid to his wife, who has fallen into extreme poverty, he surrenders himself to the Doge. The latter generously constrains his paternal feeling, and pardons Lisauro, who has done no more than avenge his honor. (Schaeffer, vol. 1, p. 369).

3. This *comedia* relates of a Venetian, who in a duel has killed the dishonorer of his wife ; is banished ; returns ; and surrenders himself to justice, in order to save his family from starvation. The Doge then pardons him. (Hennigs, p. 85).

4. Schaeffer, vol. 1, p. 447.

5. See, for example, Montalván's own words in the *Para Todos* — edition cited, fol. 22 b : — " [aqui] pongo la Comedia de No ay vida como la Honra, por ser de las mias la que tuvo mayor aplauso, ... "

which no other play had attained in Spain up to that time [1]. Such a flattering reception was long maintained, and has been repeated even at the present day [2]. The drama is one of our author's best, and was written to defend his literary reputation [3].

No hay Vida como la Honra derives its success chiefly from the final lines of Carlos, and is remarkably free from the comic element — so much out of place in more than one of Montalván's productions. The unselfish, noble character of the hero is well drawn, even though at times he seems rather too rhetorical and bombastic ; and Leonor is a model of love and devotion. Astolfo represents the typical stage villain, of whom there are several other examples in Montalván.

We have an incident similar to Leonor admitting Astolfo in mistake for her lover Carlos — Act II. — in the first act of *La Monja Alférez*, where as Alonso is about to visit Ana, Diego enters under like circumstances.

No hay Vida como la Honra forms part of the first day's entertainment in the *Para Todos* [4], and was printed in part twenty-five of *Comedias recopiladas de diferentes Autores é illustres poetas de España*, Zaragoza, 1632 [5]. It was performed by Roque de Figueroa, before March 28, 1628 ; and also represented in Ciudad de los Reyes, Peru, two years later, in honor of the birth of Prince Don Carlos, son of Felipe IV [6].

A drama of D. Fernando de Vera y Mendoza has a very similar title, *No hay Gusto como la Honra* [7] ; and Paz y Mélia [8]

1. Cf. *La Poesia defendida y difinida, Montalban alabado* — in *Lágrimas Panegíricas* — by Doctor Don Gutierre, Marqués de Careaga, fol. 17 b.
2. Rivadeneyra, vol. 45, p. XXXI.
3. Schack, vol. III, p. 386.
4. Edition of 1645, fols. 30-49 b.
5. La Barrera, p. 684.
6. *Revista de Archivos*, 1901, p. 705.
7. La Barrera, p. 698.
8. Art. 2352.

cites a *comedia*, *loa*, and *entremés*, all in one, entitled *No hay Vida como la Honra, ó No hay Vida como la Olla*.

Scene : Valencia and a lonely spot in the mountains near by.

Olimpa y Vireno.

Ariosto's *Orlando Furioso*, cantos IX.-XI., here furnishes the subject matter [1], which Montalván has freely modified, however, in conformity to his requirements. Distance is totally disregarded, for armies march back and forth from Thrace to Holland with as much celerity as if the countries were contiguous.

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1. Schaeffer, vol. 1. p. 446.

Of these cantos the portions utilized are as follows : Olimpa, Countess of Holland, fell in love with Vireno, Duke of Zealand, while he was stopping at the Court en route to Biscay, and he promised to marry her on his return. Soon after, the King of Friesland sent envoys to Olimpa's father, asking her in marriage for his son Arbantes. When she declined to become the latter's wife, her father did not oppose her ; and in the war occasioned by her refusal she lost both him and her relatives. Together with the country the Dutch surrendered her to the King of Friesland, and she was married to Arbantes. Meantime, Vireno had learned from Olimpa of her plight, and organizing a fleet, set sail from Biscay to aid her. He was attacked and taken prisoner by the King of Friesland, while Olimpa, who — in Holland — knew nothing of his misfortune, killed her husband and made good her escape. Furious, the King granted Vireno one year in which to effect her capture, and if at the end of that time he was unsuccessful, he would be executed. Through the united efforts of Olimpa, Orlando, and a cousin of Vireno, the latter was rescued, and a terrible defeat inflicted on the Frieslanders. Olimpa, after creating Vireno ruler of the subjected country, set sail with him for Zealand, whither he was conducting the daughter of Friesland's King for betrothal to his — Vireno's — brother. In spite of Olimpa's great love and fidelity, Vireno tired of her on the voyage, and became enamored of his fourteen year old charge. Olimpa was abandoned by him on a barren and unpeopled island near Scotland, and after being carried by pirates to the isle of Ebude, was about to be devoured by a horrible sea-monster, when she was rescued by Orlando, and became the wife of Oberto, King of Ireland.

The language of the piece is excellent, except for an occasional blemish of *culteranismo*, of which some of the specimens are absurd, and, moreover, wholly out of place. For example, in Act II., Olimpa, addressing Eduardo, styles herself " La Venus de Olanda " and " De Palas la imagen. " What could be more unnatural than this!

As in *El Mariscal de Virón* and *Los Amantes de Teruel*, so here the heroine, in utter defiance to all the canons of good taste, tells of her lover's death in a long discourse, devoid of real sentiment and wholly artificial in style. The *gracioso rôle* of Clarín, Vireno's servant, is in the first act singularly out of place, and his nonsense drives even his master to exclaim " Basta! " Indeed both he and Olimpa's maid, Fenisa, are so much in evidence toward the close of this same act, that their presence can most easily be explained as a dramatic stop-gap.

The characterization of the fickle Duke and his faithful mistress merits great praise; in them we have the extremes of infidelity and devotion. Vireno's temperament is well shown by his declaration, immediately before abandoning Olimpa, — Act III.: " No ay amor, gozado el gusto. "

No hay Vida como la Honra — Act I. — contains a possible allusion to this play in the following lines: —

> " De su querido Vireno
> la bella Olimpa se queja,
> más porque le lleva el alma
> que porque el honor le lleva. "

Act III. exhibits a curious and amusing inconsistency. When Roldan informs Olimpa that Vireno has deserted her, he says that in a boat " [Vireno] passó por el golfo de Calés. " A few pages later, Olimpa, after killing Vireno, relates to Eduardo that she was abandoned by him on an island " que la boca cierra al Ponto y mar Egeo. " The same spot must then have been situate in both Greece and France simultaneously!

Olimpa y Vireno was printed in the first volume of Montalván's *Comedias* and dedicated to " El Licenciado don Diego de Tovar y Valderrama, Regente por la Universidad de Alcala, de la Catedra de Visperas de Canones. " It was performed by the company of Roque de Figueroa, September 11, 1633, and by that of Juan Martínez, May 2, 1635 [1] ; and was printed in part twenty-nine of *Comedias de diferentes autores*, Valencia, 1636 [2].

In a manuscript in the Biblioteca Nacional this play appears as *El Imposible vencido. Olimpia y Vireno* [3]. With the first title La Barrera [4] attributes it as distinct from *Olimpa y Vireno* — to an anonymous author, and states that it is cited by Lope de Vega in his *Loa sacramental de los títulos de las Comedias*.

Scene : Thrace, Holland, and an island in the Aegean Sea.

Palmerín de Oliva.

Montalván here avails himself of the well known Romance of Chivalry of the same title [5], in which, at pleasure, he has made various changes. Although the *comedia* is poetical and enjoyable, it is marred by *culteranismo*, and gains nothing in general effect through the introduction of the supernatural.

The devotion shown Palmerín by his foster-parents is noteworthy, and Lucelinda offers a striking picture of a woman fairly crazed with love. The scabrous scene between her and Palmerín in Act II. might well have been omitted.

1. Rennert, *Chronology*, p. 48.
2. La Barrera, p. 685.
3. Paz y Melia, art. 1578.
4. P. 556.
5. Schaeffer, vol. 1, p. 451. For a sketch of the contents of this Romance see Rivadeneyra, vol. 40, *Discurso Preliminar*, pp. XLIII & XLIV.

The *gracioso* is here much out of place, and his feeble attempts at wit are exceedingly wearisome.

The magic ring given by Lucelinda to Palmerín brings to mind the one possessed by Angelica in the *Orlando Furioso* — Canto XI. —, by means of which she escapes from Rogero. The *comedia* as a whole may be styled " spectacular ", in view of the important part played by the stage machinery.

Palmerín de Oliva was printed in part forty-three of *Comedias de diferentes Autores*, Zaragoza, 1650 ; and Valencia, 1660 — according to Fajardo [1].

Scene : Greece.

Para con Todos Hermanos y Amantes para nosotros
(Don Florisel de Niquea).

The groundwork of this *comedia* is found in the well-known Romance of Chivalry of the same title [2]. Although Montalván's geography is rather confused, the Nicaea mentioned is probably that in Bithynia.

The exaggeration and unnaturalness of the theme are matched by the mannerism of the style, which, practically through-out, suffers from *culteranismo*. Since the subject offers insufficient material out of which to construct a three act drama, " padding " is everywhere resorted to, and indeed it is verbosity which mainly attracts our attention.

The supernatural element introduced here combines very badly with those actions having their root in the human passions, and converts into artificiality even what little naturalness there might otherwise be. The magic garden recalls those of the

1. La Barrera, p. 686.

2. Schaeffer, vol. 1, p. 451. An outline of the contents of this Romance is given in Rivadeneyra, vol. 40, *Discurso Preliminar*, pp. XXXIV & XXXV.

Old French poems — e. g. that in *Octavian*, ll. 5739 ff. Florisel's victory over the giants is an absurd invention, for they are described as being capable of covering a mile with each step, and of such height that their heads are quite invisible from the ground.

Inconsistencies are apparent. For example, in Act I. Trebacio announces to Briana that he has had created a magic garden; while considerably later a great storm arises, in the midst of which a lackey appears before Trebacio, and declares that an enchanted garden has just been formed.

The devotion of Clorinda and Florisel is worthy of remark, as is also the scene, after their arrest, between them and Briana and Trebacio — Act I.

Para con Todos Hermanos y Amantes para nosotros was printed in the second volume of Montalván's *Comedias*, and also in part three of *Doze Comedias las mas famosas que hasta aora han salido de los meiores y mas insignes Poetas*, Lisboa, 1649[1]. It was performed by the company of Cristóbal de Avendaño, June 10, 1634[2]. In a manuscript in the Biblioteca Nacional it appears with the title *Las Aventuras de Grecia*, Comedia Burlesca[3]; and La Barrera[4], misled by this double title, cites *Las Aventuras de Grecia* among the *comedias sueltas* of our author as a distinct work.

There was printed in part forty of *Comedias escogidas* a play possibly concerned with Florisel, and entitled *Amadís y Niquea*. It was written by Francisco de Leyva Ramírez de Arellano[5].

Scene : Greece.

1. La Barrera, p. 708.
2. Rennert, *Chronology*, p. 339.
3. Paz y Mélia, art. 297.
4. P. 268.
5. La Barrera, p. 701.

La Puerta macarena.

The source of this drama is very likely the Chronicle of Pedro López de Ayala, a contemporary of Pedro el Cruel ; but that here, as usual, Montalván has borrowed only such features as might best serve his purpose, is very evident. He makes no pretext at writing a dramatized chronicle of Pedro's reign, and does not scruple to omit what to a historian would be of prime importance : e. g. the revolt led by Albuquerque, and Pedro's alliance with the Black Prince [1].

The subject matter is interesting, and the delineation of character excellent. In Pedro and Blanca extremes of disposition meet ; it is not easy to imagine how, after her several imprisonments and long continued harsh treatment, she can remain true to him and believe that finally he will become her husband. The characterization of the royal monster is perhaps the finest piece of work that Montalván has done. If his trickery and astuteness almost fascinates the reader, equally does his cruelty horrify him [2].

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1. Schaeffer — vol. I, p. 443 — writes of *La Puerta macarena* as follows : — « [Es] behandelt die Geschichte des Königs Don Pedro des Grausamen von Castilien, von seiner Vermählung mit Doña Blanca de Bourbon an, bis zu seinem gewaltsamen Tode..... " Is not the word " Geschichte " here rather misleading, since it might justify the assumption that the play offers a complete account of Pedro's reign, in place of mentioning certain incidents only ?

2. Luis Vélez de Guevara's *comedia El Diablo está en Cantillana* also represents Pedro as irritable and despotic — Cf. Schaeffer, vol. I, p. 294 — ; and a like character is given him in *El Romance del Rey Don Pedro*, beginning " Encima del duro suelo || tendido de largo a largo ". (Cf. *Anales* for 1900-1904, pp. 38-41). A list of *comedias* referring to Pedro and an exposition of his treatment therein, is given by José R. Lomba y Pedraja in his *El Rey D. Pedro en el Teatro*, published in *Homenaje á Menéndez y Pelayo*, tom. II, pp. 257-338 ; Madrid, 1899.

Ferdinand was probably the first to order that Pedro should be denomin-

Fadrique is also well drawn — unsuspecting, just, and devoted to his treacherous brother.

One of the most effective scenes is that at the opening of Act III., Part II., where Pedro is about to affix his signature to Blanca's death warrant. In the monarch's soliloquy, our author rises to a height that does him no little credit.

The Doña Leonor de Guzmán mentioned in this play was

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ated " el Justiciero " in place of " el Cruel " — Burke, vol. I, p. 338 — ; a command which was repeated by Philip II. (Cf. Zuñiga, *Anales de Sevilla*, año 1369, — quoted by Burke, ib. p. 338, note 1 ; and Cabrera, Bk. IX, chap. 12. See also notes to *El segundo Séneca de España*, — Part II. — p. 301).

Ticknor, *Lit.*, vol. II, p. 380, in speaking of Calderón's *El Médico de su Honra*, states that there Pedro " has an elevation given to his character not warranted by history " ; and in a foot-note he adds : " About this time, there was a strong disposition shown by the overweening sensibility of Spanish loyalty to relieve the memory of Peter the Cruel from the heavy imputations left resting on it by Pedro de Ayala..... "

A brief account of the conflicting judgments that have been passed by the Spanish upon Ayala's estimate of his sovereign may be found in Ticknor, *Lit.*, vol. I, p. 165, note 18.

In an editor's foot-note to Burke — vol. I, p. 326 —, Hume writes as follows " Peter the Cruel has much cause to complain of the verdict that has been handed down to posterity upon him. López de Ayala, who wrote in the days when Peter's name was anathema, was conspicuously unjust to him, and he has been followed by all subsequent historians. The King, who was not sixteen when he succeeded, dit not assume the reins of government until 1354 when he was nineteen, and most of the principal acts which have gained for him his murderous reputation were committed before then, when Albuquerque was practically regent ".

However true it may be that the majority of the " principal acts " above mentioned were committed during the practical regency of Albuquerque, the fact remains that during the subsequent fifteen years of his life the Royal Assassin — as Burke styles him — perpetrated more than enough crimes to win for him his unenviable appellation. Twenty-one persons — the most of them prominent — are enumerated by Burke as having been put to death from 1354 to 1369, and to these must be added the large numbers who perished in the dreadful massacres of Toledo, Toro and Burgos.

So frequently does Pedro el Cruel figure in poetry and the drama, that a just estimate of his character is of no little consequence.

the mistress of Alfonso XI., by whom he had one daughter and seven sons. Her appearance here is an anachronism, since she was executed in 1351, two years before Pedro's marriage to Blanca[1]. One of her children was the Enrique of our piece, who on Pedro's death became King of Castile.

La Puerta macarena derives its title from the name of the gate in Seville through which Fadrique entered on the day of his murder by Pedro — Act III., Part I. The gate is still in active use, but one would judge from its rather modern appearance that it has undergone a considerable modification.

A manuscript of *La Puerta macarena* in the Biblioteca Nacional, dated 1677, and once belonging to Félix Pascual, *autor de comedias*, bears a note to the effect that the piece was brought to Valladolid, July 20, 1675[2]. Another manuscript in the same library, entitled *Las Macarenas*, contains at the end this observation : — " En Perpiñán á 10 de Mayo de 1631 la trasladó P. de Valdés, autor de comedias por Su Magestad[3]. "

Scene : Paris, Valladolid, Toledo, Sidonia, Seville, and other points in Spain.

El Reynar para morir.

A very inferior production, which deserves notice chiefly from its extreme rarity[4]. It lacks action, is so filled with moralization as to be unbearably tedious, and in all respects is the most careless of our author's dramatic works. The first act contains so

1. See notes to *El Rigor en la Inocencia*, p. 357.
2. Paz y Mélia, art. 2773.
3. *Op. cit.*, p. 303.
4. As far as I am aware, this play exists only in the Biblioteca Palatina, Parma ; in the Bibliotheca Nacional ; and in the library of Dr. H. A. Rennert, Philadelphia. The two copies in the Biblioteca Nacional were formerly owned by Gayangos. I learn from Sr. Menéndez Pidal, through Dr. Rennert, that Gallardo — vol. III, col. 1213 fin — is evidently wrong in stating that there

much of the development of the subject that the remaining two are rather weak. Obscure passages and inconsistencies abound; of the latter the following will serve as an example: If Lisandro was heir to the throne of Greece, why was it given to Aristomenes before the former's arrival?

The scene in Act II. in which Aristomenes receives the petitioners, much resembles a scene in *Como Padre y como Rey*, Act II., where Carlos is pictured as doing likewise. The object of both these passages is to show the justice of the two rulers.

Scene: Athens.

El Rigor en la Inocencia ó privarse de privar.

This is one of the rare plays of our author, being found, as far as I am aware, only in the British Museum and Biblioteca Nacional. It treats a theme similar to that of Tirso's *Privar contra su Gusto ó el Privado por Fuerza ó Los Acasos* [1], but has a different plot. Like several other dramas of Montalván, *El Rigor en la Inocencia* is very tedious owing to the plot being too weak for a play of such length.

It would seem that a slight anachronism has been committed in Act I. in causing Manzano to speak of the reign of Alfonso as "esta nueva Monarquia", since Alfonso ascended the throne when only fourteen [2], and he must have been considerably older

is in the Biblioteca Real, Madrid, a volume entitled *Comedias de Moreto*, tomo III, which contains among other plays six *comedias sueltas* of Montalván, *El Reynar para morir* included. No such book now exists there, and if Gallardo actually saw the volume, it must have since mysteriously disappeared.

1. Schaeffer, vol. I, p. 364, gives an outline of the argument of this play.

2. Born in 1310, Alfonso XI. succeeded his father two years later, but did not assume the reins of government till 1324. His character was harsh and brutal. He soon abandoned his first wife, Constanza Manuel — a child of some twelve years at the time of her marriage in 1325 —, and then married

than that in this drama. There is no statement, direct or indirect, which may enable one to determine in what year the action is supposed to take place.

The Queen who figures herein is María of Portugal, whom Alfonso married in 1328.

In *El segundo Séneca de España*, Part II., Act I., it is the Alfonso of the present piece and his father, Fernando IV., whose tombs are mentioned.

Scene : Arévalo, Toledo, and Arjona.

El segundo Séneca de España.

PART FIRST.

Ticknor[1] states that Cabrera de Córdoba's *Filipe Segundo, Rey de España*[2] has probably furnished to Montalván the material for this piece ; and Schaeffer[3] remarks that Montalván has here reproduced some of the most effective scenes of Enciso's *El Príncipe Don Carlos*. The first of these assertions is correct, but exception must be taken to the second, for it is not known whether Enciso's play preceded Montalván's or not. The earliest edition of *El Príncipe Don Carlos* with which we are acquainted

María of Portugal. The latter bore him two sons, Fernando and Pedro, the latter of whom was known as *El Cruel*. Alfonso's *liaison* with the beautiful and noble Sevillian, Leonor de Guzmán, extended over a period of twenty years, and was terminated only by his death. She bore him seven sons and one daughter, and exercised no little influence over him in State affairs. Alfonso died of the plague in 1350 while besieging Gibraltar, and his mistress was murdered at the instigation of María the following year. Leonor appears in *La Puerta macarena*.

1. Vol. II, p. 319, note 36.
2. Madrid, 1619.
3. Vol. I, p. 442.

is that of 1634, while *El segundo Séneca de España* was first printed in the *Para Todos,* two years previous. I believe, however, that Enciso has the better claim to priority owing to his reputation for originality[1], since our author's genius was distinctly adaptive. In any event, the two plays have a number of scenes in common, which is a strong indication, I think, that one has served as a model for the other. Mention will be made of all these like scenes in the following exposition of Montalván's indebtedness to Cabrera.

A comparison of *El segundo Séneca* with the latter's work shows that ten of its scenes, without a doubt, have had their ultimate[2] origin therein. These scenes and the corresponding passages in Cabrera are as follows : —

(1). Act I. The revolt of the Flemish. (Cabrera, Bk. VII. chap. 4).

(2). Act I. Don Juan is sent to quell the uprising of the Moors in Granada. (Cabrera, Bk. IX. chap. I).

(3). Act I. Felipe effaces the word " Don " in the petition of Diego Oviedo y Vargas read to him by Santoyo. (Cabrera, Bk. XII. chap. 3).

(4). Act I. Santoyo mistakes the inkstand for the sand-box. (Cabrera, Bk. XI. chap. 3).

(5). Act II. Carlos attempts to kill the Duke of Alva. (Cabrera, Bk. VII. chap. 13.)

(6). Act II. Felipe prepares to dispatch the Duke of Alva to Flanders. (Cabrera, Bk. VII. chap. 13).

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1. Cf. Schaeffer, vol. I, p. 405 : — " Enciso war..... ein durchaus ernstes und selbständiges Genie von origineller Erfindungskraft. "

Hurtado de Mendoza speaks thus of Enciso's *Júpiter vengado* : — " Junto con ser tan ingeniosa y grave..... " (La Barrera, p. 133).

2. I say " ultimate ", because if *El Príncipe Don Carlos* happened to precede *El segundo Séneca*, then those scenes which the latter contains in common with the former may have been taken by Montalván not direct from Cabrera, but from Enciso, who had already derived them from Cabrera.

(7). Act III. Carlos asks Felipe to send him to Flanders. (Cabrera, Bk. VII. chap. 2.)

(8). Act III. Don Juan is chosen general of the League against Selim and Mustafa. (Cabrera. Bk. IX. chap. 20.)

(9). Act III. Ana of Austria's betrothal to Felipe, and its conditions. (Cabrera, Bk. VIII. chap. 26 ; Bk. IX. chap. 15.)

(10). Act III. Felipe meets Ana of Austria at Segovia. (Cabrera, Bk. IX. chap. 19.)

All the above are close imitations of the original, a few of them, indeed, being almost verbal transcriptions [1].

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1. Compare, for example, no. 3 with the words of Cabrera. In Montalván : —

[*Lee Santoyo*]. Este dice que Don Diego
de Oviedo i Vargas, que fue
hijo de Alfonso de Oviedo,
pide un gobierno que tuvo
su padre en Indias. *Rey*...
... reparad en que el hijo
se llama don. . . . .
No el padre . . . . .
Pues escribid, que el gobierno
le doi, con tal condicion,
que no tenga don, supuesto
que no le tuvo su padre ;
. . . . . .
. . . . . .
Yo mismo borrarle quiero
de mi mano ; . . . .
. . . . conozca el necio
que nadie llego a su padre.

In Cabrera : — " En el traspaso de un oficio de uno de Toledo en su hijo borrò [Filipe] el don, i escrivio, No le tenga pues no le tiene su padre. "

The same sentiment is found again (in Montalván) at the close of Act II.

Rey. Carlos, ningun hijo iguala
a su padre. . . . . .

Five — nos. 1, 4, 5, 6, 7 — are found also in Enciso's production [1].

In addition to these scenes, there are others which show unmistakable indebtedness to Cabrera, but of which the treatment is more original. The dramatist has merely borrowed the fact from the historian [2], in order to place it in settings of his own. I have therefore given these scenes a separate classification. They are the following : —

(1). Act I. The King pardons the son of Octavia, condemned to death as a murderer. (Cf. Cabrera, Bk. I. chap. I [3], where Felipe is yet but Prince, and ruling in the absence of his father.)

(2). Act I. Felipe works far into the night [4].

(3). Act I. The King interchanges the petitions of Pedro de Haro and Antonio Pimentel for the Bishoprics of

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1. No. 3 I do not include among the scenes of *El Principe Don Carlos*, although at first sight this might be charged as an omission. It is true that in that play — Act III. — the King likewise causes the erasure of the word " Don ", but in a matter of sale — a document very different from the petition of Oviedo y Vargas. Cabrera, Bk. XII, chap. 3, narrates the two incidents as separate and distinct.

2. If Enciso's drama is prior to ours, then — exactly as before — the scenes of this class common to both plays may have come to our author from Cabrera through the medium of Enciso.

3. " Saliendo el Principe de Palacio le pidio con lagrimas una muger, tenplase la sentencia de muerte, que dio a un hijo suyo la sala del crimen, por aver muerto a otro. Don Filipe sin mudar el cavallo, se informó del Alcalde de Corte que iva en el aconpañamiento, i dixo : La sentencia està bien, i porque no ai parte, i le aproveche averme detenido i rogado, denle luego el preso, i salgan de la Corte. "

4. *Rey*. Que hora serà ? *Santoyo*. Son las onze.

Cf. Cabrera, Bk. VII, chap. 22. " Recogiase tarde al reposo. " Also Bk. XII, chap. 3. " Fue en el despachar nunca cansado con reparticion del tiempo, i aun usurpaba al descanso algunas oras..... "

Seville and León respectively [1]. (Cf. Cabrera, Bk. XI. chap. II [2].)

(4). Act II. Prince Carlos asks Don Juan to aid him in killing the Duke of Alva. (In Cabrera, Bk. VII. chap. 22, the Prince requests Don Juan to assists him in escaping to Germany, where he wishes to marry his cousin, Ana of Austria. Enciso — Act III. — represents him as doing likewise.)

(5). Act III. Carlos plays *pelota* in order to forget the ague. (In Cabrera, Bk. IV, chap. 2, this game is included among the sports suitable to the Prince [3].)

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1. *Rey*. Pues Santoyo, si el gobierno
ha de venir ajustado
con la profession del dueño,
la consulta viene errada;
mas trocando los sugetos
estarà bien; esperad,
i vereis como lo acierto.
Don Antonio Pimentel
es para Sevilla bueno,
pues es tan gran Canonista,
i en essa Ciudad sabemos
que por la gente i los tratos
hai inquietudes i pleitos.
El Religioso [i. e. Don Pedro de Haro] es mejor
para Leon, que los Pueblos
de la Montaña i Galicia
mas han menester Maestros
de costumbres que de leyes,
i un Teologo, en efecto,
tiene mas obligacion
al Pulpito que à los textos:
trocadlos por cuenta mia.

2. " Conforme a la capacidad de los subditos les daba [el Rey] los Obispados. A los de las Montañas, Asturias, Galicia i Castilla menesterosos de dotrina, Teologos; a los de Estremadura i Andaluzia mas litigiosos, las mas vezes Canonistas i de valor, para conservar la paz de que tanto cuidaba..... "

3. " Fuese exercitado en caçar, andar a cavallo, justar, tornear, manejar las armas, jugar a la pelota. "

(6). Act III. Carlos suffers an attack of the ague. (Cf. Cabrera, Bk. VIII. chap. 5 [1].)

(7). Act III. Carlos is wont to drink very cold water, and to stay out late at night [2].)

(8). Act III. Carlos retires from Court to Alcalá for the benefit of his health. (In Cabrera, Bk. VI. chap. 5, the Prince is sent to Alcalá by his father to learn " Latin, gracias i gentileza. " In Enciso — Act I. — he goes there to visit Violante.)

(9). Act III. The King orders the sculptor Pompeyo to finish several bronze statues for the Escorial. (Cf. Cabrera, Bk. XI. chap. 17 [3].)

It will be observed that more freedom has been used in the treatment of these scenes than in those of the former class. Four — nos. 2, 5, 6, 7, (the last part of the latter only) — are found also in Enciso.

There remains still another class — those scenes which Montalván and Enciso have in common, but for which I can find no authority in Cabrera. They are three in number : —

(1). Act. II. Carlos calls upon Leonor. Here, the Prince, refused admission to her house, speaks from beneath her balcony. In Enciso — Act I. — he enters the

1. " ..... enfermó gravemente de tercianas dobles malignas,... "

2. *Rey.* ... decidle [al Príncipe]
que vaya [á Alcalá], con que reforme
el beber con tanta nieve,
i el salir tanto de noche.

Cf. Cabrera, Bk. VIII, chap. 5. " Con la indignacion i corage el fogoso Principe abrasado, i del calor del Estio bevia con eceso agua de una gran fuente de nieve, ... " Also, *op. cit.*, Bk. VII, chap. 22. " Salia el Principe de noche por la Corte con indecencia i facilidad, ... "

3. " Ponpeo Leoni Milanes, i Iuan Baptista Monegro Toledano [fueron] estimados porque hazian estatuas que enbiaban al que las miraba muda voz, ciega vista, sangre fria, aquel de bronze, de marmor este. "

apartment of his *inamorata*, Violante, and attempts to lock the door behind him. (Violante is the niece of the Duke of Alva ; Leonor, the daughter of one Meneses).

(2). Act III. The King, on his birthday, is vexed that Carlos does not come before him [1]. (Cf. Enciso, Act 1.) [2].

(3). Act III. Carlos complains of his father's severity. (Cf. Enciso, Act I.).

A comparison of the *dramatis personae* of the two pieces may be interesting. Enciso's production has thirteen named characters, while Montalván's has sixteen. Of the latter, five are found in Enciso. They are : — Felipe, Carlos, the Duke of Alva, Cardinal Espinosa, and Don Juan of Austria [3]. The Duke of Alva, however, plays a far less important part in Montalván than in Enciso, appearing once in the former and eleven times in the latter ;

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1. *Rey*. I decid,
el dia que cumplo años
fuera razon que me viesse ?

2. *Rey*. En el dia
que se haze fiesta a mis años
no me assiste ?

3. Schaeffer, vol. I, p. 442, states that the *rôle* of Don Juan of Austria is a valuable addition of Montalván to the characters of Enciso's drama. This error is no doubt due to his having inadvertently confused the genuine version of *El Principe Don Carlos* with the revision of Cañizares, since in the latter there is no Don Juan. That he was avare of the existence of this second version — although uncertain as to its author — is proved by his words on p. 400 (*Op. cit*).

The confusion which long prevailed regarding the two versions of *El Principe Don Carlos* has only lately been dispelled by the researches of Dr. J. P. W. Crawford of the University of Pennsylvania. (See *Modern Language Notes* for December 1907, pp. 238-241, *El Principe Don Carlos of Ximénez de Enciso*). In the Biblioteca Nacional he discovered an autograph manuscript of Cañizares corresponding closely to the later version, which was first published — as far as is known — at Valencia in 1773, as a *suelta*.

while the reverse is true of Don Juan. In Montalván he appears seven times, in Enciso but once [1]. Montení is an important personage, peculiar to Enciso; while his Don Diego de Córdoba, another important character, really stands for the Santoyo of Montalván. In like manner, Violante takes the place of the latter's Leonor [2].

El Segundo Séneca — Part I. — opens with the sending of Don Juan of Austria against the Moors in Granada in the year 1569, and closes with Felipe's marriage to Ana of Austria in 1570. Unlike Part II., we have here but few anachronisms, of which the most conspicuous are these:

Prince Don Carlos is represented as still alive as late as the opening of Act III., — 1570 —, while, in reality, he died two years previous. It was in 1567, not in 1570 (?) as here given, that he attacked the Duke of Alva. Again: — Don Juan's appointment as general of the League is made almost coincident with the marriage of Felipe, while, historically, it did not take place till the following year, 1571. The death of Isabel of France, Felipe's third wife, is correctly given as occurring in 1568 [3].

Since Montalván has treated his subject more like a chronicler than a dramatist, it is not as a drama but as an example of character delineation that the play possesses interest. In this respect it is one of our author's best, and is well worthy of commendation even if inferior to Enciso's production. Felipe is, with some exceptions, faithfully portrayed — haughty, austere, shrewd, pedantic, disliking personal conflict, fond of keeping late hours,

1. In the love scenes in Enciso his place is taken by Fadrique.

2. It is only on account of the difference in name, that I have not included Don Diego and Santoyo, Violante and Leonor, among those characters common to both plays.

3. This date can be deduced from the words of the Cardinal, Act III: — "Dos años ha que la Reina || ..... || pasó desta a mejor vida."

The year in which he is speaking is 1570.

a stickler for the observance of trifles[1], and a fanatic adorer of his Church[2]. Prince Carlos is drawn with equal skill — a sickly youth, diametrically opposed to his father in all things, stubborn, conceited, intensely ambitious, and possessed of an ungovernable temper. Cardinal Espinosa, the Duke of Alva, and Don Juan of Austria likewise appear as in life.

The long scene at the close of Act I., wherein Felipe passes upon a number of petitions read to him by Santoyo, is most entertaining, and is inserted with the evident intent of exhibiting the ruler's character. In discussing Montalván's indebtedness to Cabrera, I have already spoken[3] of the petitions of Don Diego de Oviedo y Vargas, Pedro de Haro, and Antonio Pimentel, which are presented to the King in this scene. Similar scenes are found in *El Reynar para morir* and *Como Padre y como Rey*.

Felipe's definition of perfect nobility, as given in the scene above mentioned[4], recalls the words of Juvenal on the same

1. It is this trait in the King that Enciso represents — Act III. — as being so distasteful to Carlos. When Felipe orders him to have a letter recopied on account of its faulty orthography, the Prince remarks in an aside: " ¡ Que menudencia ! " And again, because his father draws his attention to a trifling error of the Secretary in the application of a title, he mutters : " ¡ Puntualidad afectada ! "

No wonder that such exactitude should have been so repugnant to Carlos's eccentric nature.

2. On the King's character, see Cabrera, Bk. I. chap. I; Bk. V. chap. 17; Bk. X. chap. 5; Bk. XI. chap. 3; and Bk. XII. chap. 3.

3. See p. 361.

4. The lines run as follows : —

" Y la perfeta nobleza
es aquella, que sirviendo
merece un hombre de bien,
por su virtud, y su esfuerzo.
Que ser noble por herencia,
es suerte, no entendimiento,
pues antes de aver nacido
ninguno merece serlo,
que no ay merito sin alma. "

subject — Satire VIII. The latter demonstrates that distinction is merely personal, and, even though we may derive rank and titles from our ancestors, we cannot be considered truly noble if we degenerate from the virtues by which they obtained them.

The incident of the King granting a pardon to the son of Pompeyo, the sculptor, — Act III. — brings to mind the story told by Fitzmaurice-Kelly [1] of Felipe the Fourth and the painter Herrera, for both Kings would stay the course of justice to protect an artist [2].

El segundo Séneca de España forms part of the *Para Todos*, — edition of 1645, fols. 6-21b — and, erroneously attributed to Gaspar de Avila, was also printed in part twenty-five of *Comedias recopiladas de diferentes Autores é illustres Poetas de España*, Zaragoza, 1632 [3].

It was performed by the company ot Tomás Fernández [4].

In his *Perinola*, Quevedo visits upon it the harshest censure [5].

Scene : Madrid and Segovia.

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1. P. 288.

2. A most striking contrast to such clemency is afforded by the Emperor Tiberius. When a workman presented him with some samples of malleable glass of his own invention, in place of rewarding him he caused him to be executed, lest the value of gold be depreciated through his discovery. (See Petronius, *Satires*, chap. 51 ; Dion Cassius, LVII. 21 ; and Pliny, *Natural History*, XXXVI. 26).

3. La Barrera, p. 684.

4. *Para Todos*, edition of 1645, fol. 5b.

5. As an example of his criticism, take the passage — Act I. — wherein Don Juan's servant speaks of Leonor as follows : —

> " No la ves poner la nema
> á un papel, que en el color
> el papel y el resplandor
> de la mano en un nivel
> se miran ? pues ella y él
> parecen vistos de plano,
> él, papel de aquella mano,
> y ella mano de papel. "

El segundo Séneca de España.

PART SECOND.

The action here covers a period of ten years, i. e. from the disablement of the Armada in 1588 till the death of Felipe in 1598. Chronology is handled much more freely than in Part I., and, in my opinion, the glaring anachronisms are wholly unjustified.

Although Queen Ana of Austria died in 1580, she must be regarded as still alive up to the close of Act I. at least, her death being first referred to at the opening of the second act[1]. That she should appear at all seems needless, since only eight lines are assigned to her, and these have no special import.

Of these lines Quevedo causes one of his interlocutors to say: — " *Visto de plano*, ..., es cosa de ciegos, como *cristiana*, *manada* y *falacia*. ¡ Pues bien considerado, una mano que parece mano de papel será muy notable, compuesta de pliegos en lugar de dedos! Ese poetilla hasta en los concetos gasta de su tienda. "

Another replies: " ..... y no es el primero que hizo esos revoltillos; que yo me acuerdo de haber leido en una comedia del Sastre de Toledo, esta copla al pelo de una dama:

Si de aquese pelo *apelo*
Pelicano, vendré á ser
La piel del diablo, Riselo;
Y pues tercio en tu querer,
Quiero ser tu *terciopelo*.

Infórmese vuesamerced si la mano de papel era de las de costera, que así las ha vendido su padre. "

(Text of Rivadeneyra, vol. 48, pp. 470-471).

1. *Rey*. Quando falta
la Reyna, y la muerte està
gozando prenda tan alta,
solo la muerte podrà
consolarme de su falta.

Again : Prince Fernando is one of the *dramatis personae*, while, in reality, he died in 1578. He abruptly drops from sight about the middle of Act I., without any allusion being made to his death.

As if it were not enough to have committed such an anachronism concerning Fernando, Montalván represents him as ten years old, whereas, in truth, he lived only six years and ten months. His father remarks to him while standing before the tomb of Fernando IV., Act I. —

> " ..... y pienso
> que de vuestra misma edad
> quedó governando el Reyno. "

Now this monarch came to the throne at the age of ten, — born 1285, crowned 1295 — therefore the Prince must necessarily be of the same age.

It is not clear what advantage is derived from the introduction of Fernando. Why could not Prince Felipe have been substituted for him in the beginning of the piece, instead of withholding his appearance till the middle of Act II ? It is surely not for the sake of contrast in the characteristics and temperament of the two children that we have such a violation of chronology, for they are not pictured as being so opposed.

Just as abruptly as Fernando vanishes does his brother Felipe appear, and from a line assigned to the King it is possible to deduce the approximate age of the former at this time. In the second act, shortly before the entrance of the Prince, Felipe declares : " quarenta años y mas he governado ". As he came to the throne in 1556, the year in which he is speaking cannot be earlier than 1596. Prince Felipe was born in 1578, and would therefore be at least eighteen years old [1]. Outside of this, the only

1. The statement made by the King — Act II : " (La muerte) solo me ha dexado a Isabel y a Felipe por despojos ", is quite in accord with history, since Dona Catalina Micaela died in 1597.

allusion in the play to which we can assign a date is the disablement of the Armada.

The first part of *El segundo Séneca* is so far superior to the second, that one cannot but regret that the success attained by it induced our author to put forth a sequel. Although both parts are written in a style more chronical than dramatic, yet in general effect the second suffers greatly, owing to its loose construction and the inclusion of several scenes extremely weak and uninteresting. Only a dearth of subject matter would seem to be responsible for the insertion of such a scene — Act I. — as that between the King, Rana, and Bartola ; and the same criticism might be applied to the tedious and puerile dialogue — same act — between Diego and Morata regarding the portrait of the former's mistress, Blanca.

The ease with which the latter name lends itself to punning, has offered too great a temptation for Montalván to resist, as is shown by the following passage :

The following table of Felipe's children is derived from data furnished by Cabrera and Florez, (*Reinas Católicas*).

1. Prince Carlos. Born at Valladolid, July 8, 1544. Died at Madrid, July 24, 1568. Son of María of Portugal.
2. Princess Isabel of Austria. Born at Segovia, August 12, 1566. Died at Brussels, December, 1633. (I cannot learn the day).
3. Princess Catalina Micaela. Born at Madrid, October 10, 1567. Died at Turin, November 6, 1597. (She and Princess Isabel were daughters of Isabel of France).
4. Prince Fernando. Born at Madrid, December 4, 1571. Died at Madrid, October 18, 1578.
5. Prince Carlos Lorenzo. Born at Galapagar, August 12, 1573. Died at Madrid, July 9, 1574.
6. Prince Diego. Born at Madrid, July 10, 1574. Died at Madrid, November 21, 1582.
7. Prince Felipe. Born at Madrid, April 14, 1578. Died at Madrid, March 31, 1621.
8. Princess María. Born at Madrid, March 21, 1580. Died at Madrid, August 4, 1583.

(Nos. 4, 5, 6, 7 & 8 were children of Ana of Austria).

Diego : Mi amor a Blanca desea,
sin mas dote que esta blanca ;
mi blanco es Blanca mas blanca
que el sol, ¿ y razon no es
que darme en blanco, despues
de amar seis años a Blanca ?

What would Quevedo say of this !

As in Part I., so here we have a most faithful delineation of certain traits in Felipe's character. If his traditional *sang-froid* is clearly manifested on hearing the news of the disablement of the Armada, just as plainly appears his devotion to the Church in his approval of the judicial decree condemning a heretic to be burnt alive at the stake [1].

A most noteworthy quality of the King was his power of penetration, the mind and character of everyone being like an open book to him. To use the words of Cabrera [2], " conocia a los hombres ", and indeed no one knew better than he the type of man best suited to every office. This acuteness is illustrated by our author in Felipe's rejection of the petition of Monsalve for the Magistracy of Málaga — Act II. Upon learning that Monsalve is of small stature, the King declares that he is not suitable to govern a city so turbulent as Málaga, for his person would occasion laughter in place of inspiring respect.

How true to life would be the Felipe of our drama, if Montalván had been sufficiently impartial to picture with equal fidelity certain other traits, which would not have redounded to the King's credit ! It is to be regretted that lines such as the following detract from the accuracy of a characterization which, in so many respects, is strictly in harmony with history : —

1. Cf. his declaration — Act I. : " Primero es la Religion || que la salud " ; and also, in Part I. Act I., his sentence to death of a subject for having struck a priest in the face.

2. Bk. XI. chap. 3.

Rey : Yo imagino el ser Rey
es, aunque deidad Divina,
como tener un oficio
que me pagan que les sirva
mis vassallos con su hazienda,
sangre, voluntad y vida.
Si no les sirvo y acudo
de conciencia y de justicia,
les devo restituir
quanto me ofrecen y aplican,
. . . . . (Act I.)

And again — Act II. : —

" En quanto al pueblo, siempre he procurado
la paz comun y general aumento. "

These words have a most untrue ring in the mouth of Felipe.

Secretary Escovedo, who has incurred the King's displeasure through sending him many importunate letters, — Act I. —, is mentioned in Cabrera, Bk. XII. chap. 3, as vexing the King with his demands. Cabrera's words are as follows : — " Estaba el Rey enfadado i ofendido de Escobedo, anbicioso i libre en pedir i advertir fuera de lo que le tocaba, entremetido, presumido, i de si demasiadamente satisfecho. " Since Cabrera does not specify the nature of these demands, it is of course impossible to determine whether or not Escovedo's intervention for his brother, which we have in the drama, is an original conception of Montalván [1].

The scene in the royal burial vault at the opening of Act I., was doubtless inspired by a passage in Cabrera, Bk. IX. chap. 12.

1. In Bk. XI. chap. 3, year 1575, the historian speaks thus of the Secretary's insistence that Don Juan be sent to take charge of the army in Flanders : — " No desistia punto de inportunar al Rey por el despacho de don Iuan, ..., de manera que le era molesto, porque le enbiaba papeles libremente escritos. "

The words of the historian are as follows : — " Pasò [el Rey] la Semana Santa en San Geronimo, i la Pascua oyò Misa en la Catedral [de Córdoba]. Mirando su antiguedad i manera de edificio Arabigo, quiso ver el sepulcro del señor Rey don Alonso que murio en el cerco de Algezira..., i el del Rey don Hernando. Tuvo la gorra quitada en tanto que estuvieron las caxas abiertas, no solo con acato, sino con reverencia [1]. Reparò en que don Hernando tenia estoque, i don Alonso no. Preguntando la causa, dixo el Dean, le sacò un sacristan, i le quebrò en una ocasion. Mandò tener mas cuidado, i que se le pusiese su estoque, diziendo, No era razon ponerle al Rey su señor el que no fuera de Rey [2]... En sus Alcaçares de Segobia vio que los bultos que ai en la sala... tenian sus estoques como en solio, i el Rey don Pedro sobre escrito *El cruel*, la punta en la peaña ;

1. Cf. the lines of the drama : —

Rey. Príncipe, quitaos la gorra,
y hazedlos acatamiento,
como yo.

2. Again : —

Cardenal [*al Rey*]. Señor,
un sacristan deste Templo,
a cuyo cuydado estava
su limpieza, poco cuerdo,
se la [i.e espada] quitó y la perdió.
Rey. Pues ponelde otra al momento,
y buscad de aqui adelante
para cuidar de su asseo
un Sacristan sin codicia.
Diego. Esta le pondrè. *Rey*. Teneos,
que lo he mirado mejor,
y no parece bien hecho
que tenga un Rey tan ilustre,
y tan alentado, azero
que no sea de otro Rey.
La misma que traigo quiero
ponerle ; . . . . . .

inscribiole *El justiciero,* i pusole su estoque en alto.[1] "

The story of Fernando the Fourth's singular death, which is related in the vault by Felipe, is found in the *Crónica* of the former, chap. XVIII; in the *Crónica* of Alfonso the Eleventh, chap. III; in the *Valerio de las Historias escolásticas* of the Archpriest of Santibañez, Diego Rodríguez de Almela, lib. VI. tit. III. cap. V; and in the *Crónica abreviada* of Diego de Valera. Subsequently, it appears in Zurita, Argote, and Mariana[2]. In the drama, it is utilized by Lope de Vega in his *La inocente Sangre* — dedicated to a descendant of the family of the two brothers, Carvajales, the victims of Fernando's persecution, and published in part 19 of his *Comedias*[3] — ; and by Antoine-Joseph, Count of Barruel-Bauvert, in his *Ferdinand IV., roi de Castille, dit l'Ajourné,* which is dedicated to the Duke of San Carlos and dated 1813[4].

The second part of *El segundo Séneca de España* was printed in the second volume of the *comedias* of Montalván.

Scene : Córdoba (?), the Escorial, and a spot near the latter.

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1. *Card.* Este señor es don Pedro,
. . . . . .
Rey. A los pies tiene un letrero.
Card. Dize el Cruel.
Rey. Pues borralde,
y poned el Iusticiero,
que este atributo es indigno
de un Rey Christiano, a lo menos.

It will be noticed that Montalván places this last scene also in the royal tomb, quite at variance with Cabrera. The latter gives the year of the occurrence as 1570, while Montalván makes it coincident with disablement of the Armada, or 1588.

2. See *Obras de Lope de Vega, publicadas por La Real Academia Española,* Tomo IX, Madrid, 1899, p. LXXVII. ff., where are quoted in full some of the passages alluded to.

3. *Ibid.*

4. Paz y Mélia, art. 1257.

El Señor Don Juan de Austria.

Schaeffer [1] remarks that this piece is connected historically with both parts of *El segundo Séneca de España;* and, to be more explicit, he might have added : " It is a chronological sequel of the first part, since it opens in 1571, the year after the close of the latter. " The action extends over a period of five years, i. e. from the visit of Alexandrino, the Papal Legate, in 1571, to the sending of Don Juan to Flanders in 1576.

The author shows, on the whole, considerable respect for historical fact as well as chronology. Of the latter there is but one gross violation. Margarita of Austria is pictured as being in Flanders on Juan's arrival in 1576, while, in truth, she retired to Italy in 1568 [2], and remained there till 1581. In that year — after Juan's failure to restore Spanish authority in the Low Countries — she returned to Flanders at Felipe's request, and assumed charge of the general government, while her son, Alexander Farnese, took command of the army [3].

A less obvious anachronism is perpetrated in the characterization of Prince Fernando, who comes forth at the close of Act II. to say farewell to Juan on his departure for Flanders. As Fernando was born in 1571 [4], he was actually only five years old

1. Vol. I, p. 442.

2. See Cabrera, Bk. VIII. chap. I (1568). " Madama Margarita pidiò licencia al Rey su hermano para ir a descansar a su ciudad del Aguila, i diosela i grande ayuda de costa. A treinta de Dizienbre partiò de Bruseles con su hijo i nuera, i baxò a Italia. "

3. Cf. *op. cit.*, Bk. XIII. chap. 1 (1581). " Despues que llegò a Flandes Madama de Parma, fue visitada en Namur de su hijo i de los principales de los Paises..... Margarita que avia dexado con poco gusto a Italia, i la quietud que gozaba en el Aguila solo por la grandeza de su hijo unico, se entretenia con destreza en tomar el peso de tan grave i molesto govierno, esperando ocasion para transmontar a Italia. "

4. See Table, p. 370.

at this time ; yet the lines assigned to him presuppose him to be of an age much more mature. For example, what child of five could speak thus : —

> " Esta, don Iuan, no es merced,
> sino fineza de amor,
> y esta a vos os la deveis,
> porque la aveis grangeado
> con ser quien soys, y con ser
> del Rey, mi señor, hermano. "

Montalván evidently had in mind a Fernando much older than the true one.

Passing to violations of historical fact, we find a conspicuous example in the representation of Margarita of Austria as the mother, instead of half-sister of Juan. Montalván certainly made this curious change for dramatic effect, being influenced, I believe, by the considerable difference in their ages. Since Margarita was born in 1522 and Juan not till twenty-five years later [1], it would require no great effort of imagination to transform her into his mother. The dramatic effect of their meeting on his arrival in Flanders is heightened not a little by such a change.

What appears to be another violation of history, is the Pope's request of Felipe that Juan be given the title of Lord of Tunis and Goleta — Act II. Although Cabrera alludes to Juan's designs upon Tunis, and his desire to make himself King

1. Margarita was the illegitimate daughter of Charles V. and Jeanne Van der Gheynst, whose father was a tapestry weaver of Audenarde. Juan was the natural son of Charles V. by a woman of middle station, Barbara Blomberg, of Ratisbonne. That the Emperor had at least one other natural child — a daughter, Tadea de la Peña — is certain, and some authorities attribute to him two more illegitimate offspring — a son, Piramo Conrad of Austria, and a daughter, Juana. His legitimate children were Felipe II. ; María, Queen of Bohemia ; and Juana, the wife of Juan of Portugal (son of King Juan III., 1502-1557), who died in 1554 aged seventeen, before reaching the throne.

thereof[1], I can find no reference whatever to such a demand of the Pope, and therefore believe it to be a pure invention of Montalván.

As in *El segundo Séneca*, so here the dramatist has devoted his main efforts to the delineation of character, and with admirable success. Any unfavorable impression that might be produced by the disconnected and chronical treatment of the piece, is quickly dispelled by the excellence of the individual characterizations.

Those qualities of Felipe that we have already met with in *El segundo Séneca*[2] are here again manifested, and, in addition, his extreme jealousy of Juan. To what smallness this feeling leads the King is illustrated by his addressing his brother, upon the latter's departure for Flanders, — Act II., — merely as " Vuecelencia ". Juan expected " Vuestra Alteza ", and is justly vexed at the slight, for whatever honor Felipe could have shown him, was indeed richly deserved by one who had fought so valiantly for his ruler. In the document enumerating the various appellations to be employed for the different members of Church and State, — Act II. —, Juan has just read : " A la Infanta Margarita, || en público y en secreto, || Sereníssima y Alteza [ha de llamarse] " ; and this would only add to his chagrin. Cabrera gives the title " Alteza " to Juan, and that Felipe should deny it seems strangely at variance with his professed affection

1. See Bk. X. chap. 11 " ... fue [don Iuan] a disponer los presidios de la Morea i Arcipielago para ir a invernar a Constantinopla, con deseo de salir en el año siguiente a espugnar la Goleta, para asegurar su Reyno de Tunez. "

And again, ib. : " Olvidando el buen acuerdo del Rey, conveniendo desmantelarla [Tunez] ..... quitando gasto i cuidado, ... por consejo de lisongeros determinó [don Iuan] de conservar la ciudad. Parecia a Iuan de Soto, Proveedor ya de la Armada, i a Iuan de Escobedo, que en su lugar servia de Secretario a don Iuan, ..., que su Alteza podia ser Rey de Tunez, i que convenia disponerlo. I no le despreciaba porque es grande el Reyno, ... "

2. See pp. 366 and 371.

for his brother, which appears more than once in the play. Felipe's declaration to Alberto : — Act II. — : " No quiero que sea mi hermano || mas de lo que yo quisiere ", has undoubtedly been suggested by the following passage in the historian[1] : — " El Rey no queria tuviese [don Iuan] mas voluntad que la suya, ni mas honor i bien que el le diese... "

Equally true to life is Juan drawn, — proud[2], discreet[3], chivalrous[4], reverent[5], and devoted to the Church[6].

Don Diego de Córdoba appears as we have already seen him in *El segundo Séneca*, Part II., and Enciso's *Príncipe Don Carlos*. In all three plays his brusqueness towards the King is a prominent trait in his character, but notwithstanding this, he is the royal favorite.

The scene at the close of Act II., where the King is scratched

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1. Bk. XI, chap. 3.

2. See Act II. *Morata.* No eres amante moderno.
don Iuan. Que importa si soy don Iuan.

3. See Act III., where, in speaking of the shrewdness with which we must sometimes treat our enemies, he says : —

" Ay, Morata, algunos casos,
en que ha menester un hombre,
huyendo de mayor daño,
favorecer al rebelde,
y hagasajar al ingrato ;
que quando puede al intento
dañar qualquiera contrario,
el mentir para obligar
es alta razon de Estado. "

Cf. this with Cabrera, Bk. XII, chap. 11. " [tuvo] fidelidad en el servicio, con discrecion ..... "

4. Cf. Cabrera, Bk. X, chap. 11. " Llegò a Palermo, i de alli a Napoles a invernar ; porque la gentileza de la tierra i de las damas en su conversacion agradaba a su gallarda edad. "

5. See his treatment of the Legate, Act I, and cf. Cabrera, Bk. XII. chap. 11. " [tuvo] reverencia a las cosas i personas sagradas ..... "

6. " Dios es || el Rey que sabe premiar, || y yo sirvo al Rey por el. " Cf. Cabrera, *ibid.* " [tuvo] zelo de la Religion Catolica ..... "

by the chape of Juan's scabbard, is taken from Cabrera, Bk. XI. chap. 3, year 1575. The historian relates that Felipe was wounded in the forehead, a part which, under the circumstances, it seems scarcely possible the sword could have reached. Montalván, on the contrary, fails to specify where the King was injured. Seeing the fidelity with which our author has followed his model, this omission appears strange, and I am inclined to believe that it is due solely to his aversion to countenancing a statement so extremely improbable. With the exception of this difference, the two versions are very similar, the latter part of Montalván's being almost a verbal transcription of the original [1].

Cabrera is again reflected in the account of the journey of the

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1. Cabrera's relation is as follows : —

" Recibio [el Rey] a don Iuan alegremente, levantòse de la silla, i pidiendole [al Rey] la mano le abraçò [don Iuan], i llegando a la Reyna le hizo mesura, i al bolver [don Iuan] a besar la mano al Principe don Hernando, se atravesò [el Rey] por detras, i con la contera le [al Rey] hirio [don Iuan] entre ceja i ceja, de manera que cayò en tierra, i tocò i le hirio el cerebro. Don Iuan con el susto començò a dolerse i sentir el suceso con lamento ; i el Rey le dixo, viendo no avia recibido daño considerable, Basta, dad gracias a Dios de que no fue mas. Don Iuan replicò, Mas avia de ser ? ventanas avia aqui por donde arrojarme. El Rey con suma gravedad le dixo : Pues como, eso aveis de dezir ? pudiera ya ser mas que una desgracia ? "

(The [illegible] in the above quotation are mine, having been inserted to render it more clear.)

The essential parts of the incident as it appears in the drama are given below : —

don Iuan [*al Principe*] dadme los braços. *Prin.* Tomad,
y de mi aficion creed
que siento vuestra partida,
tio, con aquella fee
que si fuerais una dama
a quien yo quisiera bien.
. . . . . .
. . . . . .
. . . . . .

Papal Legate, — Act I. —, which owes its origin to Bk. IX. chap. 22 (year 1571) of the historian, some of the lines being taken over bodily. Felipe's declaration to Juan, — Act II., — that Don Hernando de Toledo governed Flanders with too much severity, is an echo of Bk. X. chaps. 3 and 7 [1]; while the King's complaint — l. c. — of the excessive leniency of Hernando's successor, the Comendador Mayor, Don Luis de Requesens [2],

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Atraviesase el Rey para irse, y topa con la ventera de la espada de don Iuan y cae en el suelo.

. . . . . .

. . . . . .

Rey. [No es] Nada, no os alboroteis.
Con la punta de la espada
al baxaros me topè
sin querer, . . .

. . . . . .

. . . . . .

Rey. Dicha fue que mas no fue.
don Iuan. Claro està, porque a ser mas
ya por aqueste cancel
me [?] huviera arrojado al patio.
Rey. Esso dezis, pues porque ?
Yendose el Rey.
don Iuan. Por aver sido instrumento,
aunque fuesse sin querer, —
Rey. Essa fuera la desgracia,
porque de los dos no sè
qual hiziera mayor falta.

(In the eighth line from the last the text reads " que ", which gives no meaning. I have therefore substituted " me ").

1. Bk. X, chap. 3. " ... desanpararon [don Hernando de Toledo y sus cien arcabuzeros i mosqueteros] la aldea, i degollaron mas de ochocientos en el alcance que se siguio dos leguas, sin muchos que ubo heridos. "

Op. cit., Bk. X, chap. 7. " Iulian Romero i don Hernando de Toledo con sus tercios le [el fuerte] acometieron, ..., i degollaron todos los trezientos que hallaron en el..... "

2. He figures in Ercilla's *Araucana*, Part II., Canto XXIV.

finds justification in chap. 28 of the same book [1]. The reception of Juan (the successor of the Comendador Mayor, who died in 1575) by Mons. de Naves — Act III. — is mentioned in Bk. XI. chap. 8, year 1576.

In addition to these evident obligations to Cabrera, I feel almost certain that our author has been influenced by him less manifestly in another instance. I allude to the anecdote concerning the Emperor Trajan related by Felipe — Act II. — to Juan upon his acceptance of the Governorship of Flanders. On two occasions Felipe's biographer likens him to the Emperor [2], and since Montalván shows familiarity with so many portions of the work, it is more than probable that he read these passages. Felipe and Trajan being thus connected in his mind, after the anecdote regarding the latter had occurred to him, he could easily apply it to Felipe.

Dio Cassius in his *History of Rome*, Bk. LXVIII., says of Trajan [3] : — " Indeed, when he first handed to him [4] who was to be prefect of the Pretorians the sword which the latter was required to wear by his side, he bared the blade, and holding it up said : ' Take this sword, to the end that if I rule well you may use it for me, but if ill, against me ' ".

This is without doubt the ultimate source of the story told

1. " La blandura del Comendador mayor dexo los Estados de mala i atrevida condicion, ... en vano procuró satisfazerles el Comendador mayor en quanto imaginaba les seria de gusto, para que mostrandosele agradecidos no diesen asistencia con las armas i consejo a los ereges. "

2. The first of these references occurs in Bk. I. chap. 1. " ... sabiendo lo que tocava a su oficio de Rey, pues bastan pocos preceptos para saberlo, i ser mas vigilante, qual Trajano Enperador, que estudioso. "

The second is found in Bk. V, chap. 17. " Fue como el Enperador Trajano, dulce en el pueblo, respetado en el Senado, venerado de todos, i terrible con sus enemigos, de reverenciado temido, no de temor sino de admiracion. "

3. Translation of H. B. Foster, vol. V, p. 195. Troy, N. Y., 1906.

4. To whom this word refers is uncertain : Foster suggests Suburanus.

by Felipe[1], but it is impossible to determine whether the variation introduced by Montalván in connecting the anecdote with Trajan's coronation, is intentional or due to a mistaken tradition.

The hearing of the petitioners by the King — Act III. — recalls similar scenes in *El segundo Séneca*. The wonderful memory displayed by Felipe in these instances is justified by the words of his biographer (Bk. I. chap. 1.) : " Hizo maravillosas pruevas de gran memoria. "

Felipe's answer to Diego and Alberto, upon their upholding the Pope's demand that Juan be made Lord of Tunis and Goleta in reward for his victories, — Act II. —, brings to mind a like passage in the play cited above, (*El segundo Séneca*,) Part I. Act I. There, two petitioners ask to be made members of the Order of Santiago, but the King declares to Santoyo that not they, but one Julian Romero[2] will be given the dignity. The latter — he continues — is a soldier who well merits reward for his heroic deeds, and, moreover, has not asked for it. Such is the type of man that most deserves recognition[3].

1. For this information I am indebted to Prof. J. C. Rolfe, of the Department of Classics, University of Pennsylvania.

2. An account of his life and varied adventures is given by Martin A. S. Hume in *The Year after the Armada, and other Historical Studies*, New York, 1906, pp. 75-121. Romero figures in Ercilla's *Araucana*. — Part II., Canto XVIII. — as a conspicuous character at the storming of St. Quentin (1557).

3. So close is the resemblance between the two passages, that I quote them below.

Sant. Julian Romero, señor,
no le pide. *Rei.* I aun por esso [deseo darsele].
Santoyo, en mi Monarchia
à quien mereciere el premio,
el premio le ha de buscar
quando le esperare menos:
porque los hombres que tienen
tan altos merecimientos,

The sonnet recited by Porcia in Act I., appears also at the close of the fifth day's entertainment it the 1736 edition of the *Para Todos*, p. 354. As it is wanting — together with the paragraph preceding — in the edition of 1645, it must have been inserted in the later edition by some unscrupulous editor.

The brevity of Porcia's explanation to Juan, — upon meeting him in Flanders, Act III., — why she left Spain, is most commendable. Considering the usual excessive length of all such nar-

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aunque nunca pidan nada,
harto piden con tenerlos.
Para mi no hai memorial
tan fuerte, i tan verdadero,
como callar, i servir :
que no es seguro argumento,
pido, luego mereció :
que suele el encogimiento
acompañar la virtud ;
i assi muchas veces vemos,
que los que merecen mas
son los que procuran menos.

El segundo Séneca, Pt. I. Act I.

Rey. No digo que no se intente
el premio : pero tambien
digo, que un hombre de bien
sirve muy grosseramente
quando sirve aconsejado
solamente con la paga,
porque al merito le estraga
entonces lo interessado ;
y el premio de la virtud
es el llegarla a alcançar
sin atender, ni apelar
á humana solicitud ;
que quien la sigue ambicioso
solamente por valer,
esse tal mas viene á ser
mercader que virtuoso.

Don Juan de Austria, Act II.

rative passages, the remark Morata makes [1] at the beginning of Porcia's story is fully justified, and one would wish that our author had taken it to heart. It is one of the very few sensible statements of a *gracioso* whose wearisome loquacity almost provokes the reader to exclaim — as does Vireno to the twaddle of his lackey Clarín [2] — : " Basta ! "

El Señor Don Juan de Austria was printed in the first volume of Montalván's *Comedias*, and dedicated to " Doctor Juan de Montoya ". It was performed before the King and Queen, March, 1628 [3].

Scene : Madrid and Flanders.

Ser prudente y ser sufrido

Although quite in Lope's manner, this is not one of Montalván's most interesting plays, for the story is poor and the treatment mediocre.

The character of Fernando is a good example of loyalty, a theme so popular on the stage at that time. Elvira represents the intriguing, scheming woman, common in the drama ; and, as such, commands our interest, though not our admiration. The King shows firmness, not only in his relations with his courtiers, but in his ability to withstand the temptations and advances of Elvira. The latter receives a fitting reward for her deceit, in being forced by the King to become the bride of her stool-pigeon, Fernando.

Scene : León.

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1. " Silencio, que ay romançon || de treinta varas de largo ".

2. *Olimpa y Vireno*, Act I.

3. This item was taken from a manuscript note made by La Barrera in the copy of his *Catálogo*, now in the Biblioteca Nacional. He states that he derived the information from " el Archivo de Palazio ".

Los Templarios.

As its title[1] implies, this piece deals with that celebrated religious and military order which was founded at Jerusalem, in 1118, by Hugues de Payns and eight other French knights, who had accompanied Godefroy de Bouillon on the first crusade (1096-1099).

As in the majority of his historical dramas, Montalván has here treated chronology and history freely. For example : If we recall that Iacobo de Mola did not enter the order till about 1265, we see that the action of the piece cannot properly begin before that time. Yet in Act II. the capture of Jerusalem by Saladin, which occurred in 1187, is spoken of as having just taken place.

With historical fact considerable freedom is taken in that passage — Act III. — where, in speaking of the execution of the Templars in France, the Pope says :

> " Pues esto mismo que passa
> oy, Felipe, en nuestra Corte,
> está sucediendo en Flandes,
> en Italia, España y Londres.
> Y sin que hombre ninguno
> se escape de las prisiones,
> de la manera que ves
> oy han muerto diez mil hombres ".

Now, the truth is that France was the only country that inflicted severe torture and death upon the Templars. In England, for example, they suffered imprisonment, mild forms of torture, and confiscation of property.

1. Raynouard also wrote a tragedy with this title, which was first represented May 14, 1805, with great success. It is now entirely forgotten.

The downfall of the order is correctly represented as being primarily due to the treachery of two apostate members[1]. On April 3, 1312, the council of Vienne — alluded to in Act III. — decreed the suppression of the Templars, and also the transference of all their property to the Knights of St. John.

Schaeffer[2] characterizes the treatment of Montalván's production as "flüchtig", and no word could be more appropriate. He adds: — "Die Darstellung der Prosperität und des Untergangs eines ganzen Ritterordens geht über den Rahmen des Dramas hinaus, während die Figur des Grossmeisters Jacob de Molay nicht genügend heraustritt, um diesen als Helden und die Schicksale des Ordens als historischen Hintergrund erscheinen zu lassen".

Montalván himself seemed to realize the unfitness of his subject, and as if endeavoring to make amends for it, has inserted a number of irrelevant scenes, which are extremely dull, uninteresting, and trivial. And, moreover, these scenes destroy that spirit of solemnity and convincingness which should pervade a drama, like the present. The reader is not in the slightest degree moved to pity for the ten thousand victims of the massacre, nor can he believe that the author has experienced the faintest feeling of sympathy or horror in writing his narrative.

It seems rather remarkable that the pen of the censor should have failed to strike out the following lines, spoken by Albante in Act III. —

> "Pero porque puede ser
> que el Papa nos engañasse,
> y que despues, aunque agora
> nos haze promessas grandes,
> como à todos los demas

1. These were Squin de Florian, a knight, and Nosso de Florentin, a squire. (See Addison, p. 453, and Shallow, p. 19).

2. Vol. I, p. 443.

nos prendiesse y castigasse,
à Flora y Cassandra hizimos
que, en habito de estudiantes,
con Ricarte el Secretario
por paxes se acomodassen : "

Culteranismo is greatly in evidence, and detracts much from the effect of the piece.

The number of characters, nineteen, is worthy of remark.

Los Templarios was printed in the first volume of Montalván's *Comedias*, and dedicated to " Don Melchor de Guzman y Zuñiga, Marques de Villamanrique, y Comendador del Moral en la Orden de Calatrava ". It was performed before the King and Queen, December, 1630[1].

Scene : A spot in the mountains between Jerusalem and Jaffa, Rhodes, and a town in France.

El Valiente más dichoso. (Don Pedro Guiral).

This *comedia*, interesting and full of movement, must have attained great success from the loyalty of its hero to his King and Church — themes ever popular with the audiences of old Spain. The delineation of Pedro is excellent, and if we cannot but be somewhat disgusted with his rashness and hot temper, his courage compels our admiration. Like Silvia in *Gravedad en Villaverde*, Angela deserves praise as one of the very few of our author's heroines who do not yield to the solicitations of their admirers.

The action in Act I. is too much retarded by the excessive length of Lisarda's monologue after the departure of Flora to seek

1. This item was taken from a manuscript note made by La Barrera in the copy of his *Catálogo*, now in the Biblioteca Nacional. He states that he derived the information from " el Archivo de Palazio ".

the Count. Equally tedious is the ensuing conversation between Pedro and Beltran; and one will readily agree with the former, when, at its termination, he exclaims

> " .... dexando
> a parte filosofias,
> que ya no sirven de nada ".

That money was a powerful factor even in the life of those times, is shown by the words of Lisarda, — Act I., — " nunca justicia falta || a quien el dinero sobra ".

The many asides in the scene between Angela and the Count, in the early part of Act I., should be remarked.

El Valiente más dichoso was performed by the company of Manuel de Vallejo, April 10, 1633 [1]; and was printed in the second volume of the *Comedias* of Montalván.

Scene : Guadix, Great Britain, and Algiers.

B. — Comedias de Capa y Espada.

Como amante y como honrada.

One of the very best of Montalván's efforts in this class, the above named *comedia* is such a close second to his *La Doncella de Labor* that the reader cannot easily choose between them. The *enredo* is here more complicated than in the other play, but our author has worked it out so skillfully that nothing could be more easy to follow.

The point upon which the plot really turns — the concealment of Ana's engagement till after Leonor's marriage to Lope — is an

1. Rennert, *Chronology*, p. 339.

odd one, and doubtless more justified by dramatic exigency than ethics. It is not made clear why Leonor's marriage would become "sospechoso" through the previous announcement of the engagement of her sister.

In Moreto's *La Gala del Nadar* we have a striking parallelism to the idea of Lope courting Ana in order to avenge himself upon Leonor for her supposed infidelity.

Como amante y como honrada was printed in the second volume of the *Comedias* of Montalván.

Scene : Madrid.

Despreciar lo que se quiere.

A wittily devised and cleverly executed piece, both in the drawing of character and sequence of events. The episode of the bandage, however, is too much emphasized, especially in the early part of the second act, where it greatly retards the movement. The latter portion of the play is the most brilliant, but the conception of the whole is unique. It merits remark how cleverly Montalván defers the solution of the *enredo* till the immediate close of the third act, by preventing Juan and Rodrigo from meeting.

Despreciar lo que se quiere was printed in the second volume of the *Comedias* of Montalván, and in part twenty-nine of *Comedias de diferentes autores*, Valencia, 1631 [1]. It was performed by the company of Roque de Figueroa, October 9, 1633 [2]. The title is peculiarly appropriate. It is also found as *Aborrecer lo que se quiere and Despreciarse por quererse.*

Scene : Madrid.

1. La Barrera, p. 685.
2. Rennert, *Chronology*, p. 338.

De un Castigo dos Venganzas.

Montalván himself tells us that this tragic play is based on a series of events which happened [in Lisbon, Portugal] less than a year before he wrote it [1]. From this statement we can deduce very closely the date of composition, for the expedition of the Portuguese to Brazil mentioned in Act III. took place about the year 1624 [2]. Accordingly, 1625 or 1626 can be given as the date of the dramatic adaptation.

The story is truly a chapter of the most repulsive horrors, and shocks our sense of morality, however great are the dramatic possibilities offered [3]. One cannot enjoy the recital of such events, and only the admirable way in which they are here put upon the stage at all saves them from what would otherwise be a well merited oblivion. The pure, energetic language and well developed plot do our author great credit, and we are gratified at the almost total absence of *culteranismo* and the usually obtrusive *gracioso*. The blind and fatal devotion of Leonor and Lope is

1. See the close of Act III., where Violante says : —

" Y aqui esta Comedia acaba,
historia tan verdadera,
que no ha cinquenta semanas
que sucedio.... ".

2. The object of this great Spanish-Portuguese expedition was to recapture Bahia, then the capital of Brazil, from the Hollanders, who had taken it in war with Spain.

3. Regarding the immorality of the piece, we read in the 1736 edition of the *Para Todos*, p. 200, the following : — " .... no faltò quien culpò la liviandad de las dos damas, a quien respondio el Poeta, que supuesto no tenia parentesco con ninguna, no se le diesse nada de que fuessen ruines ".

As this — together with the subsequent *Epigrama* — is wanting in the edition of 1645, it must have been inserted in the later edition by some unscrupulous editor.

skilfully drawn, and the awful closing scene forms a fitting and effective climax to the prophetic gloom which lies over the entire piece. It is one of Montalván's best productions.

Quevedo, in his *Perinola*, strongly censures its immoral tone [1].

A drama of Calderón bears a title very much like ours, — *Un Castigo en tres Venganzas*, — but in content has nothing in common [2].

De un Castigo dos Venganzas was printed in part twenty-five of *Comedias recopiladas de diferentes Autores é Illustres Poetas de España*, Zaragoza, 1632; and also in part forty-four of the same series, Zaragoza, 1652 [3]. It forms a portion of the third day's entertainment in the *Para Todos* [4], and Montalván there states [5] that it was "[una] de las mas aplaudidas que jamas ha avido en ella [i. e. esta Corte]".

Scene: Lisbon.

La Doncella de Labor.

In the dedication of this *comedia* Montalván says: "[es] la mas ingeniosa y alineada de cuantas había escrito".

His verdict is indeed just, for the invention is excellent, — notwithstanding it is much opposed to likelihood, — and the dialogue brilliant and almost entirely free from *culteranismo*. The

1. " .... la [comedia] *De un castigo dos venganzas*, bien se sabe que no fué sugra otra cosa sino aquella disoluta y desvergonzada accion de aquella mujer infernal ".

(Text of Rivadeneyra, vol. 48, p. 470).

2. Schmidt, p. 174.
3. La Barrera, pp. 684 & 687.
4. Edition of 1645, fols. 85-100 b.
5. Edition cited, fol. 84.

action never drags, and holds our interest closely from beginning to end.

The long, fictitious tale related to Elvira by Isabel in Act III. recalls that of Flora in the same act of *La Toquera vizcaína*.

La Doncella de Labor was printed in the first volume of Montalván's *Comedias*, and is there dedicated to " Don Alvaro de Atayde, Hijo del Conde de Ocastro, Maestro en Teología, Canónigo Magistral de Lisboa, Comissario de la santa Inquisicion de Coimbra, y Sumiller de Cortina de su Magestad".

It was performed by the company of Manuel Vallejo [1], and (attributed to an anonymous author) printed in part thirty of *Comedias famosas de varios Autores*, Zaragoza, 1636 [2]. Under the title *Marica la del Puchero*, it was remodelled, and, in the Index of Huerta, attributed to Montalván [3]. Lope de Vega has also been named as author of the latter version [4]. The modern version of *La Doncella de Labor* by Enciso y Castrillón bears the title aforementioned [5].

Scene : Madrid.

La Ganancia por la Mano.

Verbosity and *culteranismo* impede the action of this piece, which could be made more readable by judicious excision and condensation. Lisardo's story of his adventure at Alcalá — Act II. — is a good example of the diffuseness in which our author usually revels in such passages.

The situation at the opening of Act I. recalls the early part of

1. Edition of 1638, vol. I, fol. 89.
2. La Barrera, p. 685.
3. *Op. cit.*, p. 267.
4. *Op. cit.*, l. c.
5. *Op. cit.*, l. c.

the same act in *El Sufrimiento premiado,* in that in both plays a character lends assistance to one who later proves to be his rival in love.

As far as I am aware, this *comedia* is the only one of Montalván in which he speaks of any of the works of his mentor, Lope de Vega. In Act I., where Anarda is endeavoring to console the melancholy occasioned in Isbella by her infatuation for Lisardo, she suggests that she read to her mistress either from Lope's *Arcadia* or dramatic works. Isbella, however, requests her not to do so, explaining that situations therein similar to hers would tend only to increase her dejection.

Montalván's fling at physicians — Act II. — cannot fail to provoke a smile. He causes Isbella to remark to Lisardo :

> " Soy Médico a lo seguro,
> solo mis enfermos curo ".

La Ganancia por la Mano was printed in the second volume of the *Comedias* of Montalván.

Scene : Granada.

Gravedad en Villaverde.

The authorship of this interesting piece might easily be attributed to Lope, so closely does it resemble in style one of his less important productions.

Silvia forms a very rare exception to the stage heroines of the time, in that she will grant her favor to Diego only on condition that he at once become her husband. Such propriety is indeed refreshing!

In Act III., Montalván does not specify the whereabouts of Luis after he has entered his house together with Diego. That he gets separated from the latter in the darkness is evident, but what should so long prevent him from discovering Diego in his

loved one's apartment is not so clear. Diego himself expresses surprise what can have become of his host. No doubt all such examples of our author's carelessness are due to his efforts to rival the fecundity of Lope.

The large number in the *dramatis personae* — seventeen — merits remark.

Gravedad en Villaverde was printed in the ninth part of *Comedias escogidas*, Madrid, 1657[1].

Scene : Villaverde and Madrid.

Un Gusto trae mil Disgustos.

Schaeffer[2] states that this *comedia* is most noteworthy, since, with exception of the old *Farsa* of Juan de París, it is the almost sole example in the old Spanish theatre of the triumph of the devil over the Divine Power. One cannot understand — as Schaeffer pertinently remarks — how Montalván, himself a priest and notary of the Inquisition, could have brought the play to such a close ; and further, why its performance was not forbidden by the censor.

The introduction of the religious element lends singular interest to a plot already refreshing from its novelty. The style is excellent, and almost free from *culteranismo*.

The novel termination of Act I. should be noted. It leaves one in ignorance of the outcome of the stratagem, — the mock duel, — designed to bring Rosaura upon her balcony, and no allusion is made to this later.

That Pedro should at once turn bandit on learning of the Governor's insult to his father seems strange. Schaeffer[3], how-

1. La Barrera, p. 690.
2. Vol. I, p. 450.
3. *Op. cit.*, p. 451.

ever, explains that such was the usual course among the Catalonians — a statement for which I cannot vouch [1].

The *dramatis personae*, twenty characters, is unusually long.

Un Gusto trae mil Disgustos was printed in part twenty-nine of *Doce Comedias de Lope de Vega Carpio (y otros Autores)*, Huesca, 1634 [2], and in part twenty-nine of *Comedias de diferentes autores*, Valencia, 1636 [3].

Scene : Hostalric, and the district adjacent.

La Monja Alférez.

This *comedia* finds its inspiration in the roving life of one Doña Catalina de Erauso, about whose existence no doubts can be entertained, notwithstanding the many fabulous details that have been interpolated in her so-called *Historia*.

According to this work, Catalina de Erauso was born at San Sebastián in 1585, the daughter of the Captain Miguel de Erauso and Doña María Pérez de Galarraga y Arce. Placed in a convent at four years of age, she remained there till fifteen, when she escaped — 1600 — and visited Vitoria, Valladolid, Bilbao, Estella de Navarre and Seville. At Valladolid, she was page to the secretary of the King for seven months, and at Estella de Navarre she served a gentleman in a like capacity for two years. In 1603, she sailed for Panama as cabin boy, and although the captain of the vessel was her uncle, he did not recognize her. From Panama she passed to Peru, and from there to Chile, where, at Concepción, she lived with her brother Miguel for three years without his suspecting her identity. Later, for bravery

1. In *Don Quixote* (Part II. chap. IX.) Roque also turns bandit out of a desire for revenge.

2. La Barrera, p. 683.

3. *Op. cit.*, p. 685.

in battle against the Indians on the plains of Valdivia she was made *alférez*, which post she held for five years. Returning to Concepción, she killed two men in a dispute over a card game; and one night, some six months after, slew her own brother, whom on account of the darkness she did not recognize. In the convent wherein she immediately took refuge, she witnessed his interment, and after an eight months' stay resumed her wanderings. Tucaman and Potosi were next visited, and after fighting the Indians, being put to the rack, killing two men, and narrowly escaping being hanged therefor, she finally reached La Paz. Here she committed another murder, fled to Cuzco, was unjustly imprisoned for five months, and passed to Lima. After taking part in the campaign against the Dutch, she revisited Cuzco, killed a man, was herself gravely wounded, and confessed her sex to the Father who attended her. Thence she went to Guamanga, where, after twice narrowly escaping arrest, she made known her sex to the Bishop, and continued on to Lima. Here she spent two years and a half in a convent, and then went North to Cartagena, and embarked for Spain — 1624. Landing at Cadiz, she met two of her brothers — to whom she did not reveal her identity, — and after visiting Seville, Madrid, Pamplona, Barcelona, Genoa and Rome, arrived at Naples — 1626. One day, while walking on the mole, she became involved in a quarrel with two young girls and their escorts, but how the matter ended we do not know, for the narrative is here brought to an abrupt close.

Before considering the question of the authenticity of this narrative, a few words may be said regarding the circumstances of its publication [1]. A manuscript of the *Historia* appears to have been in the possession of the poet and dramatist Cándido María Trigueros prior to May 24, 1784, since on that date a copy of this

1. This paragraph is taken from Fitzmaurice-Kelly, *Mon. Alf.*, p. xxv ff.

manuscript was collated with the original at Seville. The collation was made by copyists employed by Juan Bautista Muñoz, the future author of a fragmentary but valuable *Historia del Nuevo Mundo*. This transcript later came into the possession of Francisco Bauzá, director of the Hydrographical Museum at Madrid, who lent it to his friend Joaquín María de Ferrer. Although Ferrer was a Basque, he had evidently never heard of Catalina de Erauso, for he states that he took the *Historia* to be " a novel written under the name of an imaginary person who had never existed in the world. " When he learned that the historian González Dávila had held a long conversation with Catalina de Erauso in his house at Madrid in or about December, 1624, Ferrer saw his mistake, and, during his exile at Paris, he again borrowed the copy [1] from Bauzá, then a political refugee in London. He caused investigations to be made at San Sebastián and in the Archives of the Indies at Seville, unearthed important documents concerning Catalina de Erauso, and published her supposed narrative at Paris in 1829 [2].

Some have believed the *Historia* to be a genuine autobiography, which theory, however, is untenable, in view of the great discrepancy existing between several of its statements and the documentary evidence concerning Catalina de Erauso. For example : In chapter I. of the *Historia*, the date of her birth is given as 1585, while her baptismal certificate in the parrish of San Vicente, San Sebastián, proves it to have been 1592 [3].

1. This copy is now in the library of the Real Academia de la Historia, Madrid. Another manuscript of the work was in the possession of Sr. Sancho Rayón a few years ago. (Fitzmaurice-Kelly, *Mon. Alf.*, p. 295).

2. The title reads *Historia de la monja alférez, Doña Catalina de Erauso, escrita por ella misma é ilustrada con notas y documentos por D. Joaquín María de Ferrer*. It is now almost *introuvable*. (Cf. Salvá, tom. II, art. 3443). The library of the University of Pennsylvania contains a copy.

3. The certificate — printed by Ferrer in his edition, p. 129 — shows that Catalina de Erauso was baptized February 10, 1592. In the greater part of

Again : In the same chapter, she enters the convent in 1589, — three years before her birth ! —, quarrels with the professed nun Catalina de Aliri in 1600, — or earlier —, and makes her escape in March of the latter year. These statements are incompatible with the facts that Catalina de Aliri was not professed till 1605 [1], and that Catalina de Erauso entered the convent in 1603, — or earlier [2] —, and was still there in March, 1607 [3]. Finally : In the *Historia*, over three years elapse between Catalina's escape from the convent and her embarkation for the Indies [4] ; which would, of necessity, place the latter event in 1610, — or after — since she did not leave the convent before (March) 1607, at the earliest. This reckoning, however, is at variance with the statement that before taking part in the battle of Purén — 1608 —, she had served for three years under her brother Miguel at Concepción, and — apparently — for another three years at Paicabí [5].

It seems incredible that any one aware of such discrepancies could consider the *Historia* to be a true autobiography. And yet Ferrer not only held this belief, but made endeavors to reconcile the inconsistencies, of which he was keenly conscious. So ingenious are his efforts, that — as Serrano y Sanz [6] aptly remarks — at times they become amusing through an excess of ingenuity.

Even if Ferrer was wrong in his belief, credit must be given him for his intimate knowledge of the *Historia* and of the

Spain, and more particularly in the Basque Provinces, baptism takes place as soon as possible after birth ; it was — and even still is — frequently administered on the day of birth. (Fitzmaurice-Kelly, *Mon. Alf.*, p. 290).

1. Fitzmaurice-Kelly, *Mon. Alf.*, p. xxx.
2. *Op. cit.*, p. xvii.
3. *Op. cit.*, p. xviii.
4. In chap. I, the date of her sailing is given as 1603 !
5. Fitzmaurice-Kelly, *Mon. Alf.*, p. xxxi.
6. Vol. I, p. 391.

documentary data pertaining to the life of the heroine. Not so much can be said for De Quincey, from whom most English readers derive their information concerning Catalina and her adventures [1]. Although there can be no doubt that he had never even handled Ferrer's book — on which his essay [2] claims to be based —, he declares that " the reader is to remember that this is no romance, or at least no fiction, that he is reading [3] ". His article abounds with extravagances and gratuitous inventions [4], which, however, are not even the product of his own imagination, but plagiarized from one Valon, a Frenchman. Although he follows Valon's article [5] so closely as to reproduce some obvious misprints, yet he makes no acknowledgment whatever of his indebtedness. Under these circumstances no great weight need be given to De Quincey's confident views concerning the authenticity of the text [6].

One far more qualified to pass judgment in the matter is José María de Heredia, who, half a century later, published a French translation of Ferrer's work [7]. However, like his predecessors, Heredia did not suspect the *Historia* to be apocryphal, and

1. Fitzmaurice-Kelly, *Mon. Alf.*, p. XXXII.

2. This essay appeared in *Tait's Edinburgh Magazine*, vol. XIV, 1847, pp. 324-333, 369-376, 431-440. It was entitled *The Nautico-Military Nun of Spain*. (*Op. cit.*, pp. XXVIII, 296).

3. *Op. cit.*, p. XXXII.

4. Some of these are exceedingly amusing. Catalina, herself, De Quincey describes as " blooming as a rose-bush in June " ; while the half caste's daughter in chap. VII — " very black and as ugly as the devil ", — is pictured as a " lovely antelope " uniting " the stately tread of Andalusian women with the innocent voluptuousness of Peruvian eyes ". (Fitzmaurice-Kelly, *Mon. Alf.*, p. XXXIII).

5. This article appeared in the *Revue des Deux-Mondes*, 5e série, Paris, 1847, pp. 589-637. (*Op. cit.*, p. 296). Serrano y Sanz — vol. I, p. 390, note — characterizes it as " una disparatada novela ".

6. Fitzmaurice-Kelly, *Mon. Alf.*, pp. XXXV-XXXVI.

7. For the title, seebelow, *List of works quoted*.

believed that it was written by Catalina de Erauso in order to lighten the burden resting upon her conscience [1]. He states positively that she commenced " her confession, bold, perhaps sincere ", on the 18th of September, 1624, while returning to Spain on the galleon St. Joseph [2].

A view radically different from these is expressed by Serrano y Sanz in a scholarly work which appeared in 1903-1905 [3]. Very properly realizing the full significance of the discrepancies between historical facts and the *Historia*, Serrano y Sanz [4] declares it to be a forgery of the early nineteenth century, based upon various stories concerning Catalina published two centuries earlier, and upon the present *comedia* of Montalván. He suggests the author to have been Cándido María Trigueros. As to this theory, it may be said that we have no proof of Trigueros's authorship ; while the date of the forgery must be placed earlier than the beginning of the nineteenth century, since Muñoz collated his copy of Trigueros's manuscript with the original in 1784. If Trigueros were proved to have written the *Historia*, one would be forced to admit that " *langue nette, concise et mâle* " — in the words of Heredia [5] — forms a strange contrast to the style of his other works [6], which it far surpasses in interest [7]. Fitzmaurice-Kelly believes — with Ser-

1. Heredia, pp. v-vi. " Ecoutez l'histoire de sa vie qu'elle va vous narrer elle-même... Peut-être sentit-elle l'impérieux besoin de décharger sa conscience, son cœur trop lourds ".

2. *Op. cit.*, l. c.

3. For the title, see below, *List of works quoted*.

4. Vol. I, p. 391.

5. P. vi.

6. Among these may be mentioned the practically inaccessible plays *El Precipitado*, *Egilona*, and the oratorio *La muerte de Abel*. Trigueros shows to most advantage in his recasts of Lope de Vega. (Fitzmaurice-Kelly, *Mon. Alf.*, p. xxxvii). Twelve of his plays exist in manuscript form in the Biblioteca Nacional (cf. Paz y Mélia, p. 708 ; Ticknor, *Lit.*, vol. III, p. 343, note).

7. Fitzmaurice-Kelly, *Mon. Alf.*, p. xxxviii.

rano y Sanz — that " the work was mainly pieced together by some deft hand from the genuine *Relaciones* [1] for which Catalina was responsible, and that the episode of the New Cid was elaborated from Pérez de Montalbán's play, *La Monja Alférez* " [2].

At the same time, the distinguished scholar warns us to guard against the temptation to overrate the importance of the discrepancies in the text. Since in Spanish literature — he says [3] — the dividing line between trustworthy personal narrative and certain specimens of picaresque romance [4] is faint and shifting, the discrepancies in the *Historia*, though undoubtedly damaging, do not necessarily preclude it from being — at least in substance — an autobiography. Several works which are presented as real autobiographies [5] and are accepted as being essentially true, contain an imaginative element, and are not supposed to be absolutely exact in detail. The *Historia* may, perhaps, be granted a place near them [6].

Mention has already been made of certain incidents in the life of Catalina de Erauso to which dates can be assigned by documentary evidence ; and it is possible to extend this list. We know that in 1620, while serving in the company of Juan Recio de León, she was entrusted with a special mission to Guancavélica and Cuzco [7] ; and that some two years later, when gravely wounded,

1. For the titles, see Serrano y Sanz, pp. 390-391.
2. Fitzmaurice-Kelly, *Mon. Alf.*, l. c.
3. *Op. cit.*, p. XXXIX.
4. The *Historia de la Monja Alférez* is included by Fonger De Haan in the picaresque works treated in his *Outline of the History of the Novela Picaresca in Spain*, Johns Hopkins University Dissertation, The Hague and New York, 1903.
5. For example : The *Comentarios* of Diego Duque de Estrada — which is issued as an historical document —, the *Vida* of Miguel de Castro, and the *Vida* of Captain Alonso de Contreras. (Fitzmaurice-Kelly, *Mon. Alf.*, p. XXXIX).
6. *Op. cit.*, l. c.
7. Fitzmaurice-Kelly, *Mon. Alf.*, p. XX.

she confessed her sex to the Bishop of Guamanga[1]. In 1625, at Madrid, Luis de Céspedes Xeria, Governor of Paraguay, certified that she had courageously served eighteen years in Peru and Chile ; and that on account of her bravery the captain Guillén de Casanova, commander of the fortress of Aranco, " la entresacó de la compañía por valiente y buen soldado, para salir á campear al enemigo[2] ". Further, that she had acted as *alférez* in the troops of Gonzalo Rodríguez[3]. Under date of January 25th of the same year — 1625, — at Madrid, Juan Cortés de Monrroy, former captain of infantry in Chile, then captain-general of the province of Vera Cruz, made a like sworn statement[4].

Having obtained from the King a pension of eight hundred crowns a year[5] in January, 1625, Catalina set out for Rome, but was arrested in France and imprisoned[6]. On her release, she returned to Spain[7], and did not reach Rome till the following year. There she was introduced by Fray Rodrigo de San Miguel, an Augustinian monk, to Pietro della Valle — il Pellegrino —, the celebrated traveller, who, in his seventeenth letter to his friend Mario Schapone, writes[8] of her as follows :

" Il cinque giugno venne la prima volta in casa mia l'*Alfiere*

1. Serrano y Sanz, vol. I. p. 389.

2. *Op. cit.*, l. c. Catalina enlisted in the army under the name of Alonso Díaz Ramírez de Guzmán.

3. *Op. cit.*, l. c.

4. *Op. cit.*, l. c.

5. See below, the letter of Pietro della Valle.

6. Her arrest apparently took place near La Tour du Pin, in the department of Isère. " She was accused of being a Spanish spy, was repeatedly struck and cursed as 'a hypocritical Jewish dog' or 'Lutheran', was robbed of her clothes, money, and papers, and was imprisoned in irons for about a fortnight ". (Fitzmaurice-Kelly, *Mon. Alf.*, p. XXI).

7. She evidently reached Spain before June 28th, since on that day she lodged a complaint of her ill treatment with the authorities at Pamplona, and filed corroborative statements from four fellow pilgrims. (*Op. cit.*, l. c.).

8. Vol. II. pp. 935-937.

Caterina d'Arauso biscaina, venuta di Spagna, ed arrivata in Roma appunto il giorni innanzi. Era costei una donzella d'età allora di trentacinque in quarant'anni in circa, la qual da fanciulla in Biscaglia suo paese, dov'era ben nata, s'era allevata in monasterio, e fatta già grande, credo che si vestisse monaca ; ma prima di far professione, pentita di far quella vita, se ne uscì, e venutole umore di far vita da uomo, se ne fuggì travestita di casa di suo padre, ed andò alla corte di Spagna, dove con abito di maschio servì qualche tempo di paggio. Vennele poi voglia d'andare in Siviglia, e di là passare all'Indie occidentali, dove da prima servì, come uomo, certi mercanti, ma poi con occasione d'una rissa ch'ella ebbe, e le bisognò fuggire dalla corte, si diede a far vita di soldato, inclinando molto per natura all'armi ed alle cose marziali. Militò gran tempo in quelle parti, trovandosi in diverse risse civili, di modo che acquistò fama d'uomo bravo, e perchè non metteva barba la credevano e chiamavano *eunuco*. Si trovò fra le altre in una bataglia pericolosa, nella quale essendo la sua compagnia rotta, e l'insegna perduta in mano de'nemici, ella fece sè col suo valore che trattenne i compagni dalla fuga, gli rincorò contro i nemici, e menando le mani valorosamente ricuperò di sua mano, con morte di chi l'aveva usurpata, l'insegna perduta, onde restò poi alfiere di quella compagnia, fatto non per grazia di chi comandava, ma per propria virtù. Finalmente cominciandosi a sospetar che fosse donna, si chiarì questo fatto in una rissa grande che ebbe, nella quale dopo aver ella fatto molte prove, restò mortalmente ferita, e per salvarsi dalla corte che la perseguitava fu costretta a darsi in mano al vescovo, al quale anche confessò quanto passava della sua vita, dicendo d'esser donzella, e quel che aveva fatto, no aver fatto per mal fine alcuno, ma solo per inclinazione che aveva alla milizia, e perche questo constasse, pregò il vescovo che la facesse riconoscere ed accertarsi vero. Così fu fatto : fu ella riconosciuta da matrone e da mammane, e fu trovata donzella. Il vescovo la mise in un monastero, e perchè si seppe che era stata monaca, e dubitava

che non fosse professa, ve la tenne tanto, finchè dal suo paese venne certezza che ella non era professa altrimenti, onde restando in sua libertà di far quel che voleva, e non volendo ella esser monaca, ma perseverar nella vita militare, uscita con licenza dal monastero, se ne venne in Spagna, dove, domandato al re rimunerazione dei suoi servigi militari, vistasi la sua causa, come là costumano, ne'consigli, e per via di giustizia, ebbe dal re ottocento scudi l'anno di trattenimento là nell'Indie, e chiamata nelle patenti con titolo d'alfiere, le fu data libertà di poter far vita virile e militare, e che in tutti gli stati del re non potesse esser molestata. Per questo se ne era venuta in Italia, correndo diverse avventure nel cammino per venir in Roma a supplicare anche il papa di non so che grazie in proposito della sua vita, le quali ha ottenute col favore di molte persone principali. Io sapeva già di lei nell'India orientale, dove ne aveva sentito parlare, che fin là era arrivata la sua fama, e più volte ne aveva desiderato particolare informazione, onde essendo venuto a Roma il padre Rodrigo di San Michele, Agostiniano scalzo, mio amico, di cui più volte ho fatto menzione, che sapeva questo mio desiderio, ed era arrivato in Roma per via di Venezia molti giorni prima di me, ricorrendo ella a lui subito arrivata a Roma come a suo paesano, egli è stato che me l'ha condotta in casa, dove ragionando insieme buona pezza, mi raccontò diversi accidenti suoi strani che l'erano incontrati nel corso della sua vita, dei quali mi è bastato riferir qui solamente i più importanti e più certi, come di persona rara ai tempi nostri. Io poi l'ho fatta conoscere in Roma a diverse dame e cavalieri, dei quali assai più che delle donne amava la conversazione. Il signor Francesco Cresenzio, che sa dipinger molto bene, l'ha ritratta di sua mano. Ella è di statura grande e grossa per donna, che non si può per quella conoscere che non sia uomo ; non ha petto, che da giovinetta mi disse aver fatto no so che di rimedio per farselo seccare e restar quasi piano, come era successo, e che questo rimedio fu un impiastro datogli da un Italiano, che quando l'adoperò le diede dolori grandi, ma

poi senza fargli altro male, nè guastar le carni, fece l'effeto assai bene : di viso non è ingrata, ma non bella, e si conosce essere strappazzata alquanto, ed oramai d'età, e con i capelli neri e corti da uomo, con un poco di zazzeretta, come oggi si usa, rappresenta in effeto più un eunuco che una donna; veste da uomo alla spagnuola, porta la spada e ben cinta, e così anche la vita, ma la testa bassetta alquanto, e come un poco aggobbatella, piuttosto da soldato stentato, che da cortigiano che vada sull'amorosa vita. Alla mano solo si può conoscere esser donna, che l'ha pienotta e carnosa, se bene robusta e forte, e la muove ancora donnescamente alquanto".

Under the year 1630, we find in a manuscript diary of events in Seville the following: — "Jueves 4 de julio estuvo en la iglesia mayor la Monja Alferez. Esta fue monja en San Sebastian, huyóse, y pasó á Indias en hábito de hombre, año de 1630", etc[1].

Under the date July 21 of the same year, the name of Doña Catalina appears in the *Despacho* book — fol. 160 — as passenger on the fleet which sailed for New Spain by authorization of King Felipe IV[2].

Finally : — In 1645, Fray Nicolás de Rentería, of the order of Capuchins, met our virago several times at Vera Cruz, where she was known under the name of Don Antonio de Erauso, and by means of several mules and negros transported merchandise. She conveyed Fray Nicolás himself and his baggage from the coast to Mexico City. The Father states that she was considered a good subject, of great courage, and dexterous in the use of arms. Dressed like a man, she wore a sword and a dagger ornamented with silver. She appeared about fifty years old, well built although rather fleshy, and of dark complexion, with a few hairs representing a moustache[3]. She died at Cuitlaxtla in 1650 while

1. Ferrer, p. 119.
2. *Op. cit.*, p. 120.
3. *Op. cit.*, p. 121.
In *México á través de los siglos. Historia general y completa del desenvolvimiento*

on her way to Vera Cruz, was buried with considerable pomp, and a laudatory epitaph was inscribed on her tombstone. Three years later, a " Prodigious Narrative " of her eventful life appeared at Mexico [1].

Her portrait was painted by the fashionable Italian artist Francesco Crescentio [2], and — in 1630 — by the Sevillian master Pacheco, father-in-law of Velásquez [3]. Before publishing the *Historia*, Ferrer made a fruitless search for the former portrait; that of Pacheco was found by him in the house of his friend Colonel Andreas Daniel Berthold von Schepeler at Aachen [4]. It is reproduced in his edition and in Fitzmaurice-Kelly's translation of the same, and is thus aptly described by Heredia: [5] " Doña Catalina, avec la golille, le hausse-col de fer et le pourpoint de buffle aux aiguillettes mal nouées, est, à vrai dire, peu avenante, d'aspect viril, militaire et rébarbatif ".

Although Ferrer's *Historia* appeared at a time when French interest in Spanish literature was not great, still the book did not fail te attract some attention. The year of its appearance it received a favorable criticism from Andrés Muriel in the *Revue encyclopédique* [6] : and, in 1830, it was published in French by

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social, político, etc., *de México desde la antigüedad más remota hasta la época actual*, Mexico and Barcelona, 1888, etc., tom. II, p. 622, Don Vicente Riva Palacio writes of Doña Catalina that during a journey from Vera Cruz to Mexico " [se enamoró ella] de una dama á quien sus padres le encargaron que llevase á México, sabedores de que doña Catalina era mujer aunque vestía el traje de hombre ; aquella pasion le causó grandes disgustos, y á punto estuvo de batirse con el hombre con quien casó la dama ; doña Catalina le desafió en una carta ; pero algunas personas de importancia lograron impedir el lance ".

1. Fitzmaurice-Kelly, *Mon. Alf.*, p. XXV. For the complete title of this " Prodigious narrative " see *op. cit.*, p. 295.

2. See above, — p. 402 —, the letter of Pietro della Valle.

3. Ferrer, p. XXXV.

4. *Op. cit.*, l. c.

5. P. III.

6. Vol. XLIII, pp. 742-744. (Cf. Fitzmaurice-Kelly, *Mon. Alf.*, pp. XXVIII & 295).

Bossange [1], and in German by Colonel von Schepeler [2]. Eight years later, a reprint of the original edition appeared at Barcelona [3]. In 1839, the Duchesse d'Abrantès published an article on Catalina de Erauso in the *Musée des Familles* [4], which was followed in 1847 by those of Valon and De Quincey mentioned above [5]. In 1884, appeared at Manchester, England, the anonymous *Authentic Autobiography of Catalina de Erauso, a Runaway Nun, Sailor, Soldier, Lieutenant, Gambler and Duellist, compiled from a Manuscript in the Royal Library at Seville by Don Pedro de Savanilla* [6]; and in 1892, the story of Catalina formed the subject of a brief but shrewd criticism by Sr. D. Antonio Sánchez Moguel in *La Ilustración Española y Americana* [7]. Two years later, Heredia published his French version of the original Spanish [8], which was succeeded, in 1908, by the English translation of Fitzmaurice-Kelly so often cited in these *Notes* [9].

On the stage, a similar theme is treated in *La Dama Capitán* of the brothers Diego and José Figueroa y Córdoba [10]; and, according to Castillo Solórzano — in his novel *El Bachiller Trapaza*,

1. *Histoire de la Monja Alférez*, Paris, 1830. To-day this is perhaps even more rare than Ferrer's edition. A copy exists in the Bibliothèque Nationale. (Fitzmaurice-Kelly, *Mon. Alf.*, l. c.).

2. *Die Nonne-Fähnrich, oder Geschichte der Doña Catalina de Erauso, von ihr selbst geschrieben*. Aachen und Leipzig, 1830.

3. Serrano y Sanz, vol. I, p. 392.

4. Vol. VI, pp. 303-311. (Fitzmaurice-Kelly, *Mon. Alf.*, pp. XXVIII & 296).

5. See, p. 399.

6. Grenville Tracts, nº 3. A copy is in the library of the University of Pennsylvania.

7. Madrid, July 8, 1892. (Fitzmaurice-Kelly, *Mon. Alf.*, pp. XXIX & 296).

8. See above, p. 399.

9. For the title, see below, *List of works quoted*, p. 152. This edition is valuable not only for the excellent translation of the *Historia*, buf for its scholarly introduction and notes.

10. Schaeffer, vol. II, p. 205, gives a brief outline of the plot of this play.

1634, - - Belmonte wrote a *comedia* entitled *La Monja Alférez* [1]. A *zarzuela* of like title by Carlos Coello, and based on Ferrer's *Historia*, was produced at the Teatro de Jovellanos in Madrid on November 24, 1875 [2].

Although Montalván's production is interesting, it is not one of his best, for he has failed to take advantage of the dramatic situations presented in the life of the heroine. Judging from the close of the piece, it must have been written in 1626, for we know from Pietro della Valle's letter that Doña Catalina was in Rome in June of that year. The verses run as follows:

> " Que hoy está el Alférez Monja
> En Roma, y si casos nuevos
> Dieren materia a la pluma,
> Segunda parte os prometo ".

The presentation of the gloves to Diego as a token of friendship, recalls the like gift of a ring by Laura to Juan in *Los Desprecios en quien ama*.

Scene : Lima, Callao and Madrid.

Remedio, Industria y Valor.

The corrupt state of the text of this rare play [3] makes criticism difficult, for it is impossible, in some cases, to determine whether that which the careful reader would censure, is to be charged to the negligence of the dramatist or the printer. However, there can be scarcely any doubt that Montalván is responsible for the defects noted below.

In Act II., it is not made clear how Rodrigo should happen to

1. If this is true, the play has been lost.
2. Fitzmaurice-Kelly, *Mon. Alf.*, p. XXVIII.
3. I know of but one copy, which exists in the British Museum.

receive a call from Diego. Of course the object of his visit is to endeavor to gain tidings of Leonida, but why should he appeal to Rodrigo, with whom he is quite unacquainted, and of whose rescue of Leonida he knows nothing? I believe the only possible explanation is to assume that Diego comes to Rodrigo's in the course of a house to house search. Such a conjecture might be supported by Diego's declaration, Act II., after his interview with Tristan in the house of Marcela : —

> " En la casa [de Leonida] he de saber
> el mal que mi pecho abrasa,
> mas no le queda a la casa
> lengua para responder.
> Por las calles quiero andar
> preguntando a desatino ;
> lo que no sabe un vezino,
> a quien se ha de preguntar ? "

This would seem to indicate that in addition to questioning passers-by, he proposes inquiring at different houses, for it is not probable that he would stop at Rodrigo's only. And yet, considering the distance between Marcela's and Rodrigo's, I fail to see how he could cover it so quickly if he stopped on the way. Notwithstanding Tristan has hurried to reach Rodrigo's in advance of Marcela, while he is *en route* Leonida has sufficient time to relate to Rodrigo, *at length*, the story of her life. The two houses, therefore, could not have been very near together. It seems strange, then, that Diego should have sufficient time to cover the same distance, — stopping on the vay, as he must have done, — even during the interval of Leonida's long narrative, and Rodrigo's subsequent interview with Marcela. One must regret that our author is too prone to carelessness in such details.

Diego's impulse to kill Leonida on finding her in the house of Rodrigo — Act II. is a most singular anomaly, for after hav-

ing so cruelly deserted her one would imagine that all his interest in her had ceased.

The excessive length of some of the monologues merits censure, but perhaps the worst feature of the piece is its close. So hurried and abrupt is this, that it would seem the author had either become tired of writing, or had despaired of ever unraveling the *enredo* in a more legitimate manner.

Several of the scenes offer interest from their novelty, while at least two recall like situations in other plays of Montalván. The opening of Act I. is similar to that scene in *Gravedad en Villaverde* — Act III. — where Don Luis offers Don Diego the shelter of his house, after the latter has wounded a soldier in a street quarrel. Marcela's meeting with Leonida — Act II. — resembles situations in the first and second acts of *La Doncella de Labor*.

The title is no doubt borrowed from one of the lines of Rodrigo's declaration at the close of Act I. — :

> "Valor, hazed resistencia
> si huviere algun enemigo,
> que quien noble sangre hereda,
> remedio, industria y valor
> lo tiene desta manera".

Scene : Zamora, Villaverde, and the environs of Madrid.

El Sufrimiento premiado.

Probably no play of our author is more difficult to translate than this, owing to the intricacy of the plot being matched by a style that very often borders on the unintelligible. At times, it is possible to determine to what character he alludes only through subsequent developments. Beside these defects, we have a tedium which is the natural result of endeavoring to construct a three-

act drama from material barely sufficient for a production of half that length. As examples of this verbosity, can be cited the scene following Marcela's withdrawal from her balcony, after her meeting with Tancredo on his return from Italy — Act I. ; and that in the house of Ginebra, — same act, — wherein we first make the acquaintance of Hipolito, Feliciana, and her mother.

The character of Tancredo is far from being true to nature, for one cannot easily conceive of a lover so utterly self-sacrificing as to be delighted that his mistress is happy in the love of his rival. Chameleons of this species [1] are indeed rare, and it is not surprising that Leonato should marvel at Tancredo when he hears him aver — Act I. — that he bears no ill either towards Marcela or her new lover.

Ginebra stands for a type which, it is pleasing to note, does not often appear in our author's *comedias*. She well merits the appelations given her by Carpio, — Act I., — an attendant of Hipolito, who designates her first as " la tercera de Calisto ", and later " de Celestina un retrato ".

Two inconsistencies in the plot may be remarked. In Act II., Marcela is pictured as having been unaware that she swore to a falsehood, when she — together with Leonato — testified that Tancredo was betrothed to Feliciana before his departure for Italy [2]. And yet in the preceding act, Tancredo unfolds to her his

1. I allude to those lines — Act I. — wherein Tancredo declares : —

" ... soy de Marcela
natural camaleon.
De la color que estuviere,
dessa tengo de estar yo ;
este enojo me enojó,
y aora quiero lo que quiere ".

2. *Marcela*. Luego lo que yo juré, || y Leonato, y Fabio, fue cosa que nunca passó.

In spite of the fact that Marcela includes Fabio among the witnesses, he does not appear at all in the scene referred to in these lines.

proposed ruse and the part she is to play therein ; whereupon she declares she will aid him [1].

Again — same act : — It is inexplicable why Hipolito should desire to aid Torcato in seeing Feliciana, — through causing her to marry Tancredo secretly [2], — when, only a short time before, he asks Fabio to execute the ruse he has designed to frighten Torcato away from her [3]. Hipolito's attitude towards the former is directly the opposite in these two passages.

The piece derives its title from a line in a speech of Tancredo — Act II. " ... algun dia aveis de ser [¡ sufrimiento mio !] || el sufrimiento premiado. " It was printed in the second volume of the *Comedias* of Montalván. Lope de Vega's *El Sufrimiento de Honor* resembles it only in so much that there, also, the leading character experiences great mental anguish.

Scene : Madrid.

La Toquera vizcaína.

This brilliant, lively *comedia*, written in the manner and language of Tirso, is one of Montalván's best. The plot is well con-

1. *Marcela.* Hazerlo espero, || por vengarme mejor de mi enemigo [Torcato].

2. *Ginebra.* ... está determinado [Hipolito]
que con ella [Feliciana] te [á Tancredo] casemos
de secreto, y que le demos
despues licencia al Soldado [á Torcato],
para que la pida y quiera.

3. *Fabio.* Notable cuento.
Pero que sacas de ai ?
Conde. Que viendo aquesto Torcato,
aborrezca su [de Feliciana] mal trato,
y ella se me humille a mi.
Que a él no avrá persuadille
con temor de su deshonra,
. . . . . .

structed and offers several interesting situations, which are dramatically effective in spite of their improbability. The bombastic rhetoric which unfortunately defaces many of our author's plays is here conspicuously absent.

La Toquera vizcaína was printed in the first volume of Montalván's *Comedias*, and dedicated to " Don Antonio Hurtado de Mendoça, Secretario de Camara de su Magestad, y del Consejo de la Suprema y General Inquisicion, Cavallero del Abito de Calatrava, y Comendador de Zurita. " It was performed by Bartolomé Romero's company [1], and printed in part twenty-nine of *Comedias de diferentes autores*, Valencia, 1636 [2]. Even in modern times it has met with success [3].

Moreto's *Hacer Remedio el Dolor* resembles *La Toquera vizcaína*, since there, too, the enamored girl in disguise pursues the gallant, and finally wins him by intrigue.

Scene : Valladolid and Madrid.

C. — Comedias de Santos.

El divino Portugués, San Antonio de Padua.

San Antonio of Padua was born at Lisbon, August 15, 1195. He was first a monk of the Augustine Order, but later became a Franciscan. He went to Africa to convert the Moors, but illness compelling him to give up the work, he embarked for Portugal. Thrown by a storm on the coast of Sicily, he passed to Italy, where, after preaching with great success, he died June 13, 1231, at Padua [4].

1. Edition of 1638, vol. I, fol. 132.
2. La Barrera, p. 685.
3. Rivadeneyra, vol. 45, p. XXXI.
4. See Baring-Gould, vol. for July, p. 181.

El divino Portugués is worse than mediocre, and the third act contains much that has nothing to do with the development of the subject.

Although a manuscript copy[1] in the Biblioteca Nacional names Bernardino de Obregón as author, still I believe that the piece is by Montalván, since it appears in the second volume of his *Comedias*, which he himself prepared for publication. It is also attributed to him in *Doze Comedias nuevas de diferentes Autores*, part XXXXXVII[2]. *(sic)*, Valencia, 1646[3]; and in part forty-four of *Comedias de diferentes Autores*, Zaragoza, 1652[4].

There are plays of the same or similar title by Fr. Antonio Fajardo y Acevedo[5], Juan Salvo[6], Fernando de Zárate[7], and Lope de Vega[8].

Scene : Sicily, Lisbon, and Padua.

La Gitana de Menfis, Santa María Egypciaca.

María the Egyptian, whose immoral adventures form the groundwork of this piece, was a saint of great repute in Spain and Portugal, but her history has often been regarded as apocryphal. She was born at Memphis about 345, and died in Palestine in 421. At the age of twelve she went to Alexandria, and for seventeen years led there a dissolute life. Following her con-

1. This bears the date 1623, and promises a second part. (Paz y Mélia, art. 956].
2. This should be XXXVII. (See Rennert, *Lope*, p. 520, sub tit. *La Moza de Cántaro*).
3. La Barrera, p. 708.
4. *Op. cit.*, p. 687.
5. Paz y Mélia, art. 957.
6. *Op. cit.*, art. 3006.
7. *Op. cit.*, art. 3224.
8. *Op. cit.*, art. 545.

version at Jerusalem, María retired to the desert, where, after forty-seven years of the most rigid asceticism, she was discovered by Zocimas and given the communion. She died the following year.

Her life is contained in the *Vida de Santa María Egipciaqua*, a nine-syllabled poem of about fourteen hundred and fifty lines, written in the thirteenth century. This is borrowed from *La Vie de Sainte Marie l'Egyptienne*, which has been ascribed, with little foundation, to the Bishop of Lincoln, Robert Grosseteste, — ? 1175-1253, — in whose *Carmina Anglo-Normannica* it is interpolated [1]. María's adventures were also written in verse by Bartolomé Cayrasco de Figueroa at the end of his *Templo Militante*, 1602 ; and, less attractively, by Pedro de Ribadeneyra, 1609 [2]. There exist two prose versions of the same theme, one in Spanish, the other in Portuguese, both of the fourteenth century [3]. Consequently, our author had no lack of subject matter.

A perusal of *La Gitana de Menfis* cannot fail to disgust the reader with its immorality, and weary him with its incredibility. Profane passages are not lacking : for example, one cannot comprehend how the censor should have sanctioned Ventura's travesty of the miracle performed by Zocimas in crossing the Jordan on his mantle. Using the same mantle, Ventura attempts to imitate his master, and when he fails into the water, gives vent to expressions than which nothing could be more irreverent.

Two deviations from the legend may be noted. Montalván represents María as twenty years of age on leaving Memphis, and makes her death almost simultaneous with her discovery by Zocimas.

Scene : Memphis, Jerusalem, and the district intervening.

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1. Fitzmaurice-Kelly, p. 53.
2. Ticknor, *Lit.*, vol. I, p. 24, note 23.
3. Grober, vol. II, Abt. 2, pp. 116 & 212.

El Hijo del Serafín, San Pedro de Alcántara.

San Pedro of Alcántara was born at the latter place in 1499. After studying law at Salamanca he entered the Order of St. Francis, and later became Superior of a convent and Priest. During all these years he lived as the strictest kind of an ascetic, and inflicted upon himself such terrible penance, that by many he was regarded as a madman. In 1555, Pedro erected the first convent of The Discalced Order of Franciscans at Pedroso, in the diocese of Valencia. He died at Arenas, October 18, 1562 ; was beatified by Gregory XV. in 1622, and canonized by Clement IX. in 1669. He was an intimate friend of Santa Teresa, who speaks of him in her *Memoirs* [1].

El Hijo del Serafín is an extravagant specimen of those dramas written to satisfy the requisitions of the Church, and while the one, in general, is fair, the construction is very disconnected. The weakness of the third act would incline one to believe that Montalván lacked subject matter. The best scene (and indeed one of the best in all our author's productions) is that in which Pedro endeavors to dissuade the infortunate King Sebastián from his intended expedition to Africa [2]. The contrast between the blind optimism of the fiery youth and the divine foresight of Pedro is most effective.

1. See Baring-Gould, vol. for October, p. 487 ff.

2. As Sebastián set sail for Africa June 24, 1578, — at twenty-four years of age, — and Pedro died in 1562, Montalván has committed an anachronism in placing their meeting just before the King's departure. Such a liberty is justified, however, by the splendid scene which it makes possible. Perhaps the idea of associating Pedro with Sebastián was suggested to our author by the fact, that on two occasions Pedro visited John III. of Portugal, the grandfather of Sebastián. The latter lost his life in a terrible battle on August 4, 1578, in which the Christians were defeated with great slaughter.

The latter's indifference to Dorotea well accords with the words of Santa Teresa, who says of Pedro : " As to women, for many years he never looked at a single one ". His meeting with the peasant girl, while walking and reading, — Act I., — further recalls the words of the Saint : " — he never lifted his eyes from the ground ".

The allusion made by Pedro — Act III. — to Santa Teresa [1] is interesting, and proves the correctness of the statement of Fitzmaurice-Kelly [2] that " Les sots peuvent penser que sainte Thérèse est une fanatique sans cesse dans les transes et en extase ".

That Teresa was sorely misunderstood even in her own time is clearly shown by the passage in the drama.

A striking example of bigotry is presented in the scene between Sebastián and Pedro already referred to. The latter states that the proposed war would be excusable, were the King intending to seize the land for himself [3], because " La codicia no es culpa || si contra infieles se muestra ".

El Hijo del Serafín, San Pedro de Alcántara was printed in the first volume of Montalván's *Comedias*, and dedicated to " El Ilustrisimo Señor Don Alonso Perez de Guzman, Patriarca de las Indias, Arçobispo de Tiro, Limosnero, y Capellan mayor del Rey nuestro señor, y de su Consejo apostolico, Juez Eclesiastico ordinario de la Real Capilla, Casa, y Corte de su Magestad ".

It was performed by the company of Tomás Fernández, November, 5, 1634 ; and by Adrián López, January 16, 1653 [4].

1. The lines run as follows : —

" tanto vuestro (i. e. de Dios) amor la enciende,
nadie su espiritu entiende,
y a su amor llaman assómo
de supersticion.... "

2. P. 206.

3. The object of this expedition was to aid Muley Ahmed against the Sultan of Morocco, and not to make conquests for Sebastián's own profit.

4. Rennert, *Chronology*, p. 52.

There is a drama on the same subject by Fernando Rodríguez, entitled *La Vida y Muerte de San Pedro*[1] ".

Scene : Estremadura (?).

Santo Domingo en Soriano.

Santo Domingo was born in 1170 at Caraloga, Old Castile, of parents noble in name — that of Guzmán — if not in race. At Segovia he founded a monastery, and at Madrid a convent for women. Later, he established the Third Order of the Dominicans, which spread rapidly from its place of origin, now unknown. He died Auguste 6, 1221 at Bologna, and was canonized by Gregory IX. in 1233[2].

The Dominicans were styled by a pun " Domini-canes " (the Lord's dogs), and when the Inquisitorial power was lodged in their hands, the torch, which kindled so many fires, became an intelligible adjunct to their symbolical animal. Hence the appearance in the present piece of Domingo riding upon a dog, and carrying a torch.

It is surprising that *Santo Domingo en Soriano* should have passed the censorship of the Inquisition, and should have been allowed to be performed, in view of the many seemingly sacrilegious expressions which it contains. The foolery of the *graciosos*, Chocolate and Pierres, is very incongruous with the sober, reverent spirit which Montalván would have us believe permeates the piece. Moreover, from a dramatic standpoint their nonsense is given too much prominence, and creates the suspicion that, as so often happens, it has been inserted chiefly to prolong the acts to their usual length of ten pages each.

1. Paz y Mélia, art. 1520.

2. A detailed life of the saint will be found in Baring-Gould, vol. for August, p. 40 ff.

A lack of taste, I think, is shown in opening the drama by a duel. Would it not have been better to suppose the murder already to have taken place, and to have first introduced Domingo as seeking shelter in the monastery ? In this way an abrupt beginning would have been avoided.

The exorcism of Gerarda by Vicente recalls a like occurrence in *El Hijo del Serafín, San Pedro de Alcántara*, where Dorotea is cured of madness by San Pedro.

Scene : Soriano, and the mountains near by.

D. — Comedias Devotas.

El valiente Nazareno, Sansón.

We have here related the history of Sansón from his contest with the lion to his death in the destruction of the Philistine temple. The biblical account [1] is modified whenever our author deems that in so doing, he can add to the dramatic effect.

For example : — A distinct gain is made by representing Dalida's treachery toward Sansón as due to her apparently justified jealousy, instead of to her corruptibility, as in the Bible. Again : — In the drama, but thirty Philistines, out of a total of a thousand, bind Sansón, while we have three thousand in the biblical narrative.

Written in the worst *culteranismo* style, the piece depends for much of its success upon the spectacular stage machinery employed. The great number of " asides " must be remarked.

El valiente Nazareno, Sansón was printed in the second volume of Montalván's *Comedias*, and also in *Comedias nuevas de los mas*

1. *Judges*, chaps. 13-17.

célebres Autores y realzados Ingenios de España, Amstardam (sic), 1726 [1].

Scene : Palestine.

Los dos Jueces de Israel.

The theme for this piece is furnished by *Judges*, chap. IV, from which two deviations may be noted.

In the Bible, Jael is already the wife of Heber the Kenite when she slays Sisera [2] ; while Montalván pictures her as giving her hand to him after the murder [3]. Again : — There is no mention in the Bible of any brothers of Jael ; yet our author represents them as trying to deprive her of her parental inheritance — Act I.

Culteranismo is noticeable [4], and the scenes between the peasants Bato and Tamar are tedious and out of place.

Barach's words to Delbora, immediately before their coronation with laurel, — Act I. fin, — " No iré si no me acompañas ", are an exact translation of the biblical " If thou wilt not go with me, then I will not go [5] ".

Some of the scriptural names have suffered considerable change. Heber the Kenite is Abercineo ; Deborah, Delbora ; Harosheth, Arroset ; and Kishon, Zifon.

With a few changes, the same theme is treated in Calderón's *Quién hallará Mujer fuerte.*

Scene : Mount Tabor, and other points in Palestine.

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1. La Barrera, p. 711.
2. *Judges*, IV., 17.
3. Act III, *fin. Iael* [á Abercineo]

Pues assi premias mi fe,
esta es mi mano, y con ella
el alma te doy tambien.

4. Perhaps the most extravagant example is the passage wherein Iael tells Abercineo — on first meeting him, Act I. — that her brothers described her throat as " una torre de plata ", and her hands as " jazmines celestiales ".
5. *Judges*, IV., 8.

Escanderbech [1].

We have here related the romantic conversion to Christianity of George Castriota, dubbed by the Turks " Iskenderbeg ", i. e. " the Prince Alexander " [2]. This famous patriot was born in Epirus in 1414, and was the son of John Castriota, one of the principal chiefs of Albania. Given by his father, in 1423, as a hostage to the Sultan Amurath II., the latter took such a liking to him that he adopted him, made him an Islamite, and had him instructed by the best masters. After having distinguished himself in Asia as a Turkish pasha, Escanderbech yielded to the entreaties of the Albanian nobility that he return to his land, and rule over it. Accordingly, with three hundred fellow-countrymen in the Turkish army, he deserted, took possession of Croïa, the capital of Albania, and annihilated four different armies sent against him. Although his allies, tired of the continual strife, deserted him, yet he did not lose courage, and battle after battle took place, the struggle being terminated only by his death at Alessio, in 1467. The indomitable leader was worn out by his campaigns, having defeated the Turks no less than twenty-two times [3].

Montalván's production possesses little interest, the style being poor and *culteranismo* too much in evidence [4]. The brevity of the

1. Paz y Mélia, art. 2729, wrongly classifies this drama as an *auto*. (See notes on *Las santisimas Formas de Alcalá*, p. 426).

2. The anglicised form of the name is " Scanderbeg ".

3. The life of Castriota was written by M. Barletius, an Epirote, and published at Rome in 1537, under the title *De Vita et Moribus ac rebus gesti Geo. Castrioti*. It was translated into Portuguese and then into Spanish, the latter version appearing at Madrid in 1597. (Schaeffer, vol. I, p. 291).

4. Cf. Schaeffer's criticism — vol. I, p. 291 — of Luis Vélez de Guevara's play of like title : — " Leider ist dieses interessante Drama durch cultistische Stellen verunziert.... "

piece, — eighteen pages, — and also the absence of division into acts should be remarked.

The Albania in which was situated the city where Escanderbech first met Cristerna, is evidently not the Albania which he later endeavored to wrest from the Turks, but the country of that name lying to the west of the Caspian Sea, and corresponding to the modern Daghistan, Schirvan, and Leghistan. This is proved by the following:

(a). On leaving Cristerna, after their first meeting, Escanderbech states that to return to Constantinople he must cross the river Tanais — the modern Don, — which flows into the Sea of Azov. Therefore he must have been east of this river.

(b). When he reaches Constantinople, he informs Amurates that he has conquered " Arabia, Persia, and Osiris. "

(c). Cristerna tells Escanderbech that she is Queen " of all that the Tigris produces. "

Escanderbech forms part of the fifth day's entertainment in the *Para Todos* [1], and is censured by Quevedo in the *Perinola*. According to a note on a manuscript copy of the play in the Biblioteca Nacional, Madrid, it was performed by the company of Roque (de Figueroa) in that city in 1629 [2].

The " la Belera " who Montalván [3] states took part in the production of *Escanderbech*, was Isabel Hernández, wife of Miguel Jerónimo Pinzón — or Punzón. She was (for how long we do not know) *primer dama* in Roque de Figueroa's company, and then retired from the stage and entered a convent [4].

Regarding the stage-setting of the piece, our author [5] says: —

1. Edit. of 1645, fols. 180-189 b.
2. Paz y Mélia, art. 2729.
3. *Para Todos*, ut supra, fol. 179, b.
4. See *Spanish Actors and Actresses* by H. A. Rennert, in *Revue Hispanique*, tom. XVI, nº 50, p. 409, Paris, 1907.
5. *Para Todos*, ut supra, fol. 179.

" ... al un lado tenia [el teatro] una tienda de campaña, cercada de varios instrumentos de guerra, y artificios de fuego, y al otro un globo esferico a manera de media naranja, cubierto de luzes, y Serafines,.... "

In the *Para Todos* Montalván states that Luis Vélez de Guevara wrote two plays on this subject ; but whether he or Belmonte is the author of *El gran Jorge Castrioto y Príncipe Escanderbeck (sic)*, which was printed in part forty-five of *Comedias escogidas*, Madrid, 1679 [1], it is impossible to determine [2]. There is also a *comedia burlesca* of Felipe López, entitled *Escanderbeg* [3].

One cannot say whether the Amurates of Moreto's *Dejar un Reino por otro* is identical with ours or not.

Three dramatizations in England of the Escanderbech story may be mentioned. In 1733, a play entitled *Scanderbeg* by Wm. Havard, an actor, was performed at the theatre in Goodman's Fields, London, but met with little success. The following year, George Lillo's production *The Christian Hero* had a like reception at the Theatre Royal in Drury Lane. In 1747, appeared at London the third adaptation of this theme, *Scanderbeg or Love and Liberty*, by Thomas Whincop.

Scene : A city in Albania, and Constantinople.

El Polifemo.

In a brief reference to the above, Ticknor [4] remarks that at the present day it is difficult to believe that such a drama could

1. La Barrera, p. 703.
2. La Barrera, p. 467, states that Belmonte is more commonly regarded as the author, and that Luis Vélez's production appears to be *El Príncipe esclavo, y Hazañas de Escanderbey*. Cf. Rennert, *Chronology*, p. 52.
3. Paz y Mélia, art. 1144.
4. *Literature*, vol. II, p. 320.

have been represented anywhere. To substantiate his assertion, he mentions the absurd scene in which Polifemo plays a guitar, and an island in the earliest ages of Greek tradition sinks into the sea, amidst a discharge of squibs and rockets. Ticknor's criticism is not too severe, for so offensive is the allegory of this extravagant and tedious production, that one cannot understand how the Church should have allowed its performance. The conception of the Saviour boring out the eye of Polifemo with a stick, seems almost a burlesque upon Christianity.

The significance of the allegorical characters is as follows : — Polifemo represents the devil; Galatea, the soul; Ulysses, Christ; the first Cyclop, Judaism; the second, disdain of God; the third, deception ; and the fourth, the natural law.

The incidents mentioned by Polifemo early in the piece, are mainly taken from the story of Ulysses's encounter with the Cyclops. Mythology makes both Polifemo and Acis lovers of Galatea, who persistently spurned the advances of the former. Montalván borrows this idea, but endows Acis with the functions of Ulysses as well, since the shepherd Acis of the latter part of the play and the " embiado del Dios mismo " of the early part, — i. e. Christ, — are one and the same person, Ulysses.

The adaptation of Pagan fable to Church themes came into vogue long before Montalván's time; perhaps the best known example is the Christian interpretation given to Vergil's fourth eclogue [1]. Another conspicuous instance is the Latin poem of Laurentius Vernensis, a Tuscan, of toward the end of the eleventh century [2]. Such a practice did much to bring about the toleration of Pagan literature by the Church.

El Polifemo forms part of the fifth day's entertainment in the *Para Todos* [3], and in the *editio princeps* of the same bears the date

1. See Comparetti, Part I, p. 133 ff.
2. See Gaspary, p. 28 ff.
3. Edit. of 1645, fols. 171-178 b.

1628 [1]. It has been falsely attributed to Calderón [2]. Quevedo, in his *Perinola*, visits upon it a censure as harsh as well merited [3]. *Culteranismo* abounds.

Montalván [4] thus describes the stage-setting of the piece : " ... al lado izquierdo tenia [el teatro] un monte altissimo, y en èl todos, o los mas animales de la tierra, que siendo de carton, estavan con tal artificio puestos, que parecia con la perspetiva que hazian las luzes, y las sombras, que estavan vivos, y andavan passeandose por el risco, y a la mano derecha se mostrava un

1. La Barrera, p. 266.

2. Schmidt, p. 479.

3. " Lo primero, en el auto del *Polifemo* hay una novedad : que hasta agora habia diablo cojuelo solamente, y ahora hay diablo tuerto con solo un ojo, porque Polifemo es el diablo... ...hace [Montalvan] á Cristo Ulíses. Esta no es alegoría sino algarabía ; no hiciera cosa tan mal sonante ni indecente un moro buñolero : porque la persona de Cristo no se ha de significar por un hombre que los propios gentiles idólatras le llamaron engañador, embustero y mentiroso...

. . . . . .

Y lo más execrable y endemoniado es, que más abajo dice el Dotor estos versos :

Dime, antes que me duerma,
Tu nombre ; dime ; ¿ quién eres ?
Y él entonces con cautela :
' Yo soy yo mismo ', me dijo.

Pues aunque vuesasmercedes no son Niseno ni Valdivielso, miren si aprobaran el decir el autor, de su propia sentencia (hablando de Cristo, á quien hace Ulíses), que Cristo dijo con cautela : ' Yo soy '. Esto es calumnia de los escribas y fariseos (á que respondió Cristo : *Ego palam locutus sum* ; ' Yo he hablado en público ' ; y en otra parte : *Ego sum via, veritas et vita* ; ' Yo soy camino, verdad y vida ; ') y tambien es proposicion de los cristimástiges, en el libro blasfemo, que intitularon *De tribus impostoribus mundi*, que acabó quemado con sus autores en Alemania. Pues ¿ cómo se ha de defender decir que Cristo habló con cautela ; y pasar con dos aprobaciones, y la postrera de un teólogo y provincial tan grave ? " (Text of Rivadeneyra, vol. 48, pp. 474-475).

4. *Para Todos*, ut supra, fol. 159.

edificio de una Iglesia, con su campanario, y todas las demas partes necessarias ; ... "

Lope de Vega, Luis de Góngora, and Francisco de Prado also wrote on this theme [1].

Las santísimas Formas de Alcalá.

Although this piece bears the title *Auto Famoso Sacramental de las Santissimas Formas de Alcalá,* it is not a true *auto* but a *comedia devota*, since it does not possess the characteristic feature of the former — a *dramatis personae* consisting exclusively of allegorical characters [2], as, for example, in Calderón's *Los Encantos de la Culpa.*

The work offers but little interest, and the scene at Alcalá is tedious. The elaborate stage-setting of this scene, however, merits remark. It is thus described : —

" Descubrese a un tiempo en un lado el Angel en la gloria, vestido de Doctor en Teologia, con sotana, y manteo, capirote blanco, y bonete con berta blanca, y unas conclusiones en la mano ; el demonio abaxo en la boca de infierno de la misma suerte, vestido capirote azul, y borla azul en el bonete ; al otro lado en una media naranja un dosel, y debaxo del una taça de fuente, y en ella una Custodia con veinte y seis Formas, y otras tantas lamparillas ó un candelero con muchas luzes ; á sus pies un Niño con su manteo, y sotana, lleno de plumas y cifras de tesues, y su bonete con borla blanca, y capirote blanco ; y en cuatro sillas, las cuatro facultades, Medicina, Filosofia, Teologia, y Canones con capirotes, amarillo, azul, blanco, y verde,... "

Las santísimas Formas de Alcalá was printed in the collection

1. *Op. cit.*, fol. 160 b.

2. Cf. Fitzmaurice-Kelly, p. 336. Paz y Mélia, art 1316, wrongly classifies *Las Formas de Alcalá* as an *auto*.

Navidad y Corpus Christi[1], Madrid, 1664, and we read beneath the title " Representose en Madrid. " There exists in the Biblioteca Nacional a manuscript copy of *Las Formas*, autograph in part[2] and signed at the end by Montalván. It formerly belonged to the Duke of Osuna[3].

Seene : Alcalá and its vicinity.

1. P. 196 ff.
2. Paz y Mélia, l. c.
3. *Op. cit.*, l. c.

SECTION IV

Location of the Genuine Dramas of Montalvan.

A lo hecho no hay Remedio, y Príncipe de los Montes.
Brit. Mus.[1]; Tick.; Ren.; Mad.; R. Mad; Ber.; Mun.; Paris; V.; Par.

Amantes (Los) de Teruel.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Ber.; Mun.; Paris; V.; Par.; Nap.

Amor, Lealtad y Amistad.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; V.; Par.

Centinela (La) del Honor. (*Suelta*).
Brit. Mus.

Como amante y como honrada.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad; Ber.; Paris; V.; Par.

Como Padre y como Rey. (*Suelta*).
Brit. Mus.; Tick.; Ren.; Mad.; Ber.; Mun.; Paris; V.; Par.

Como se guarda el Honor. (*Suelta*).
Brit. Mus.; Paris.

Cumplir con su Obligación.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Ber.; Mun.; Paris; V.; Par.

Desdicha (La) venturosa. (*Suelta*).
Mad.; Ber.; Paris.

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1. Explanation of the abbreviations: —
Brit. Mus. = British Museum. Tick. = Ticknor Collection, Boston Public Library. Ren. = Collection of Dr. Hugo A. Rennert, Philadelphia. Mad. = Biblioteca Nacional, Madrid. Par. = Biblioteca Palatina, Parma. V. = K. K. Hof-Bibliothek, Vienna. Mun. = K. Hof-und Staatsbibliothek, Munich. Ber. = Königliche Bibliothek, Berlin. Paris = Bibliothèque Nationale, Paris. R. Mad. = Biblioteca Real, Madrid. Nap. = Biblioteca Nazionale, Naples.

Deshonra (La) honrosa.
Brit. Mus.; Ren.; Mad.; R. Mad.; V.; Par.

Despreciar lo que se quiere.
Brit. Mus.; Ren.; Mad.; R. Mad.; Ber.; Paris; V.; Par.

Desprecios (Los) en quien ama. (*Suelta*).
Brit. Mus.; Tick.; Ren.; Mad.; Par.; Ber.; V.

De un Castigo dos Venganzas.
Brit. Mus.; Tick.; Ren.; Mad.; Ber.; Paris; V.

Divino (El) Portugués, San Antonio de Padua.
Brit. Mus.; Ren.; Mad.; R. Mad.; Ber.; Paris; V.; Par.

Doncella (La) de Labor.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Ber.; Mun.; Paris; V.; Par.

Dos (Los) Jueces de Israel. (*Suelta*).
Mad.; Par.

Escanderbech.
Brit. Mus.; Tick.; Ren.; Mad.; V.

Fin (El) más desgraciado y Fortunas de Seyano, ó Amor, Privanza y Castigo.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Mun.; Ber.; Paris; V.; Par.

Ganancia (La) por la Mano.
Brit. Mus.; Mad.; R. Mad.; V.; Par.

Gitana (La) de Menfis, Santa María Egypciaca. (*Suelta*).
Brit. Mus.; Tick.; Ren.; Mad.; Ber.; Paris; V.; Par.

Gravedad en Villaverde.
Brit. Mus.; Tick.; Ren.; Ber.; Par.

Gusto (Un) trae mil Disgustos.
Mad.; Ber.

Hijo (El) del Serafín, San Pedro de Alcántara.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Mun.; Ber.; Paris; V.; Par.

Hijos (Los) de la Fortuna, Teágenes y Clariquea.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Ber.; Mun.; V.; Par.

Lo que son Juicios del Cielo.
Brit. Mus.; Tick.; Ren.; Mad.; R. Mad.; Ber.; Mun.; Paris; V.; Par.

Mariscal (El) de Virón.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; R. Mad. ; Ber. ; Mun. ; Paris ; V. ; Par.

Más (La) constante Mujer.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; Mun. ; Paris ; V. ; Nap.

Monja (La) Alférez. *(Suelta).*
Brit. Mus. ; Ren. ; Mad. ; Ber. ; V.

Morir y disimular. (*Suelta*).
Ber.

No hay Vida como la Honra
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; Mun ; Paris ; V.

Olimpa y Vireno.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; R. Mad. ; Ber. ; Mun. ; Paris ; V. ; Par.

Palmerín de Oliva.
Brit. Mus. ; Ren. ; Mad. ; Par. ; Ber.

Para con Todos Hermanos y Amantes para nosotros. (Don Florisel de Niquea).
Brit. Mus. ; Tick. ; Ren. ; Mad. ; R. Mad. ; Ber. ; Paris ; V. ; Par.

Polifemo (El).
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; V.

Puerta (La) macarena. Part. I. (*Suelta*).
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; Paris ; Par.

Puerta (La) macarena. Part. II (*Suelta*).
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; Paris ; V. ; Par.

Remedio, Industria y Valor. *(Suelta).*
Brit. Mus.

Reynar (El) para morir. (*Suelta*).
Ren. ; Mad. ; Par.

Rigor (El) en la Inocencia, ó Privarse de privar. (*Suelta*).
Brit. Mus. ; Mad. ; Par.

Santísimas (Las) Formas de Alcalá.
Brit. Mus. ; Tick. ; Mad.

Santo Domingo en Soriano. (*Suelta*).
Brit. Mus. ; Ren. ; Mad. ; V. ; Par.

Segundo (El) Séneca de España. Part. I.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; V.

Segundo (El) Séneca de España. Part II.
Brit. Mus. ; Mad. ; R. Mad. ; V. ; Par.

Señor (El) Don Juan de Austria.
Brit. Mus. ; Tick. ; Mad. ; R. Mad. ; Ber. ; Mun. ; Paris ; V. ; Par.

Ser prudente y ser sufrido. (*Suelta*).
Brit. Mus. ; Tick. ; Ren. ; Mad. ; Ber. ; Paris ; Par.

Sufrimiento (El) premiado.
Brit. Mus. ; Mad. ; R. Mad. ; Ber. ; V. ; Par.

Templarios (Los).
Brit. Mus. ; Tick. ; Mad. ; R. Mad. ; Ber. ; Mun. ; Paris ; V. ; Par.

Toquera (La) vizcaína.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; R. Mad. ; Ber. ; Mun. ; Paris ; V. ; Par.

Valiente (El) más dichoso. (*Don Pedro Guiral*).
Brit. Mus. ; Mad. ; R. Mad. ; Ber. ; Paris ; V. ; Par.

Valiente (El) Nazareno, Sansón.
Brit. Mus. ; Tick. ; Ren. ; Mad. ; R. Mad. ; Ber. ; Paris ; V. ; Par.

SECTION V

Dramas Attributed to Montalvan, but not Accessible[1].

Cuerdos hay que parecen locos.

(Rivadeneyra, vol. 45, p. LIV. Zabaleta wrote a play of this title. Are they identical?)

Gitanilla (La) de Madrid.

(Schaeffer, vol. II. p. 150; La Barrera, p. 268; Rivadeneyra, l. c.; Schack, vol. V. p. 186; Ticknor, *Lit.*, vol. II. p. 428).

Martires (Los) de Valencia.

(Paz y Mélia, art. 2033).

Más puede Amor que la Muerte.

(Rivadeneyra, l. c.; La Barrera, p. 268. It was performed by Juan Martínez, June 5, 1631; and by Luis López, January 30, 1633)[2].

Navidad (La) del Señor.

(Rivadeneyra, l. c.; La Barrera, l. c.).

Pescador (El) (*Baile*).

(La Barrera, pp. 518, 641).

Por el mal Vecino el bien.

(Rivadeneyra, l. c.; La Barrera, p. 268).

Socorro (El) de Cádiz.

(La Barrera, p. 518).

1. The references beneath each title indicate where mention is made of it.
2. Rennert, *Chronology*, p. 46.

SECTION VI

PLAYS WRITTEN BY MONTALVAN IN COLLABORATION WITH OTHERS.

Circe y Polifemo[1].

(Act I. by Mira de Amescua; Act II. by Montalván; Act III. by Coello).

Monstruo (El) de la Fortuna, la Lavandera de Nápoles, Felipe Catanea.

(Act I. by Calderón; Act II. by Montalván; Act III. by Rojas).

Privilegio (El) de las Mujeres.

(Act I. by Calderón; Act II. by Montalván; Act III. by Coello).

Terceros (Los) de San Francisco[2].

(Act I. by Lope de Vega; Act II. by Montalván; Act III. by both).

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1. The original manuscript of this *comedia* is in the Biblioteca Nacional. The second and third acts bear the signature of their respective authors. (Paz y Mélia, art. 2666).

2. Montalván relates in the *Fama Póstuma* -- fol. 13 — that Lope and he wrote this play, in a little over two days, for Roque de Figueroa's company, who performed it in Madrid about the time of the Carnival, before Shrovetide.

SECTION VII

The Supposititious Dramas of Montalvan[1].

Amor es Naturaleza.

Although as a *suelta* this piece is found attributed to Montalván, and exhibits all the earmarks of his workmanship, yet the final verses indicate that Luis Vélez de Guevara is the author. They run as follows : —

> " Desta suerte escribiò Lauro[2],
> que amor es naturaleza,
> pidiendoos perdon, Senado,
> y acabando la Comedia. "

Schaeffer[3] remarks that probably the meaning is only that Montalván has made use of a play of Luis Vélez, but if we put such an interpretation upon the verses the last two seem strangely out of place, for they are a direct appeal to the audience. Perhaps it is on account of this objection that only the first pair are quoted by Schaeffer.

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1. Although I should prefer the attribution to Montalván of several plays in this section, I have classed the same as supposititious because of the doubts expressed regarding their authenticity. I believe that the conclusions thus arrived at are more worthy of consideration than those based only upon one's own opinion.

2. " Lauro " is the well known *nom de plume* of Luis Velez de Guevara. See Schaeffer, vol. II, p. 319.

3. Vol. I, p. 449.

Caballero (El) del Febo.

This *comedia* is ascribed to Montalván in two manuscripts in the Biblioteca Nacional. One of these is undated, and lacks the signature of the copyist; the other bears the date 1635, and is signed by Fray Iuan Martínez de Mora. The Biblioteca Palatina at Parma possesses another manuscript — thought by Restori to be autograph[1] — likewise naming Montalván as author[2], and identical in its opening and closing lines, at least, with the manuscripts at Madrid.

In the collection *Navidad y Corpus Christi,* published at Madrid in 1664, we find the drama attributed to Francisco de Rojas. The text is here the same as that given in the two manuscripts at Madrid, except that, at the close, in the line which in all three manuscripts reads " que Montano en Mançanares " the word " Roxas " is substituted for " Montano[3] ". The *dramatis personae* is likewise identical with that of the manuscripts, except that it contains two additional characters — Astolfo (la Ignorancia), and Músicos (la Voluntad).

Restori[4] states that in the Parma manuscript there are eight

1. See *Piezas de Títulos de Comedias*, by A. Restori, Messina, 1903, p. 192, note 7.

2. See *Comedias de diferentes Autores*, by A. Restori, in *Studj di Filologia Romanza*, vol. VI, p. 87, Rome, 1893.

3. The closing verses in the three manuscripts read as follows: —

Trebacio. Con que tendrà fin con esto
las estrañas aventuras
del Cavallero del Febo,
que Montano en Mançanares
escrivio en servicio vuestro,
con condicion que suplais
los yerros con el deseo,
las faltas con la intencion,
y todo con el afecto.

4. *Studj*, ut supra.

pages following the close of the drama which are filled with invocations to the Virgin and calligraphic flourishes. On one of the pages he found a note of expenses for the year 1631, and for this reason prefers the attribution to Montalván, provided the piece be the same as that ascribed to Rojas in the *Navidad y Corpus Christi* — of which he is not sure. As Rojas was not born till 1610, Restori considers him as too young to have written a play which must have been composed before 1631. He states that he does not know whether the pseudonym "Montano" was ever applied to Montalván [1]; but there can be no doubt regarding this, for the author thus styles himself in his *Para Todos*, — edition of 1645, fols. 136 b and 159 b —, and in his *Las santísimas Formas de Alcalá* — fin. In the *Lágrimas Panegíricas*, I have observed ten instances [2] in which this name is given him. Restori's believe that the youth of Rojas precludes his having written *El Caballero del Febo* I regard as not well founded, for we know — for example — that Montalván was not more than twenty when he composed *La Deshonra honrosa*, since we have a manuscript of it dated 1622 [3].

Cállate y callemos. (El Galán secreto).

As a *suelta* it is attributed to Montalván [4]. In the apocryphal third part of Moreto's *comedias*, 1681, it is ascribed to the latter, under the title *El Secreto entre dos Amigos* [5]. In part thirty-four of

1. In his *Piezas de Títulos de Comedias*, Messina, 1903, p. 192, note 7, he refers to Schaeffer, vol. II, p. 319, where the latter cites the pseudonym in question.

2. They are as follows: — Fols. 45 b; 46 b; 64 b, (2); 71; 80 b; 82; 85, (2); 154. The figure "2" following folio numbers 64 b and 85 indicates that the name there occurs twice).

3. See Paz y Mélia, art. 881.

4. La Barrera, p. 268.

5. *Op. cit.*, p. 278.

Comedias escogidas, Madrid, 1670, with the title *El Galán secreto* it is attributed to Mira de Amescua[1], and Schaeffer[2] concurs in this ascription.

Capitán (El) Belisario, y Ejemplo mayor de la Desdicha.

In part twenty-five of *Comedias de diferentes Autores*, Zaragoza, 1632, it is attributed to Montalván[3]. In part six of *Comedias escogidas*, Zaragoza, 1653, it is ascribed to Lope[4]. With the title *El Ejemplo mayor de la Desdicha*, it is attributed to Matos in *Comedias de los mejores y mas insignes Ingenios de España*, Colonia, 1697[5]. Ticknor[6] and La Barrera[7] state that Mira de Amescua is the author; the truth of which assertion is confirmed by an autograph manuscript of the piece in the Biblioteca Nacional. It also bears an autograph *censura* of Lope, dated Madrid, July 1625; and others of Madrid, 1625; Valencia, 1627; and Portugal 1629 (?)[8].

Cardenal (El) Morón.

In the Biblioteca de Filosofía y Letras del Instituto de San Isidro, Madrid, is found a *suelta* — without date or place of publication — bearing this title, and attributed to Montalván[9]. I am convinced, however, that the *comedia* is nothing but a revi-

1. *Op. cit.*, p. 699.
2. Vol. I, p. 317.
3. La Barrera, p. 684.
4. *Op. cit.*, p. 705.
5. *Op. cit.*, p. 711.
6. *Catalogue*, 267.
7. Pp. 684, 711.
8. Paz y Mélia, art. 1057.
9. A play of this title is ascribed to our author in Rivadeneyra, vol. 45, p. LIV.

sion, by an unknown hand, of Moreto's *La milagrosa Elección*[1]. The plot is the same, and while the scenes are arranged in a different order, the text in both plays agrees throughout, with the exception of comparatively few important changes[2]. Often, the same passage is assigned to a different rôle. Seventeen of the twenty characters in *El Cardenal Morón* go to make up the *dramatis personae* of *La milagrosa Elección*. Three — un criado, Porcia, and el Hermano Francisco — are peculiar to the former piece.

Although it is well known that Moreto had no scruples against plagarism[3], still I cannot admit the possibility that his *La milagrosa Elección* is based upon *El Cardenal Morón*, and that Montalván was the author of the latter. It does not read like our author's work, in spite of the fact that the reviser has inserted lines, concerning King Felipe II., which bear a striking resemblance to passages in both parts of Montalván's *El segundo Séneca de España* and *Don Juan de Austria*. So popular were both authors that the adapter could count with reasonable certainty upon the success of a piece possessing all the good qualities of Moreto's workmanship, and, in addition, bearing the name of Montalván. That *El Cardenal Morón* was gotten up chiefly for the stage I believe very likely ; and that it actually was performed is proven by the words following the title : " Representóla Morales. " It would appear that our author's supposititious *Lucha de Amor y Amistad* might be included in the same category.

In the Index of his *Cátalogo*, p. 533, La Barrera cites *El Car-*

1. La Barrera, p. 172, and Rivadeneyra, vol. 45, pp. XVIII, LII, attribute a *comedia* of this title to Doctor Felipe Godínez, but as I have been unable to discover it in any of the principal libraries, I suspect it to be merely Moreto's play, bearing the name of Godínez.

2. The greatest variation is to be found in Act II. Generally, the changes affect not over half a dozen lines consecutively.

3. See Fernández-Guerra's introduction to the *comedias* of Moreto reprinted in vol. 39 of Rivadeneyra.

denal Móron as of Moreto, and places after this title the additional one *La milagrosa Elección de San Pio V*. On p. 564, to the latter title he adds *San Pio V. — El Cardenal Morón*. I do not know what authority he had for citing *El Cardenal Morón* as an alternative title for *La milagrosa Elección*, for in five different editions of Moreto's piece in the Biblioteca Nacional, the title appears simply as *La milagrosa Elección de San Pio V*. If he had reference to the *El Cardenal Morón* in question, and believed it identical with Loreto's play, he was mistaken.

Should *El Cardenal Morón* be derived from *La milagrosa Elección*, then it perhaps goes back ultimately to Lope's *El Infanzón de Illescas*, of which Schaeffer [1] believes *La milagrosa Elección* to be a revision.

In some respects, *El Cardenal Morón* recalls Tirso's *La Elección por la Virtud* and Matos's revision of the latter, *El Hijo de la Piedra*.

Los Contrarios parecidos, Desdicha venturosa y confusa Ingalaterra.

In the Biblioteca Nacional a manuscript copy of this *comedia* exists, bearing the date December 9, 1647, but naming no author. Notwithstanding this, however, with the partial title *La Desdicha venturosa*, Paz y Mélia [2] attributes the play to Montalván [3].

I believe that such an ascription must be rejected, for the

1. Vol. II, p. 183. Schaeffer errs, however, in attributing *El Infanzón de Illescas* to Claramonte. It is reprinted in the Academy's edition of Lope, vol. IX, q. v.

2. P. 699.

3. It seems strange that he does so only in the table of Montalván's plays at the end of his *Catálogo*. Under the titles *La Desdicha venturosa* (p. 138) and *Los Contrarios parecidos, Desdicha venturosa y confusa Ingalaterra* (p. 110), in the body of the work, he names no author.

style is unlike our author's, and the length of the piece far exceeds that of his productions. Although the plot is complicated, it is not this, but the hundreds of tedious lines assigned to the three *graciosos* that prolong the play to such an extent.

De cuándo acá nos vino.

Paz y Mélia[1] states that this *comedia* has been attributed, without foundation, to Montalván, but that the true authors are Lope de Vega and Fray Alonso Remón (?). It is the model for Moreto's *De fuera vendrá*[2].

El Desdén con el Desdén.

As a *suelta,* this play is found in a volume of Montalván's *comedias* in the Biblioteca Palatina, Parma[3]. It is an amusing *burlesca* of Moreto's masterpiece of like title, which fact, alone, — as Restori points out — would preclude Montalván's authorship, since he died June 25, 1638, when Moreto was but twenty. The latter was baptized April 9, 1618.

Diablos son las Mujeres

This drama has been attributed to Montalván, but is merely a reprint of Lope's *Los Milagros del Desprecio* with the last four verses altered. *Diablos son las Mujeres* is found in the K. Hof- und Staatsbibliothek, Munich, in a volume containing four genuine *sueltas* of Montalván.

1. *Op. cit.*, art. 825.
2. Cf. Rennert, *Lope,* p. 503 ; Schaeffer, vol. I, p. 169 ff.
3. Restori, *op. cit.*, p. 88.

Dichoso (El) en Zaragoza.

In part forty of *Comedias escogidas*, Madrid, 1675, and also as a *suelta*, this piece is ascribed to Montalván, in which attribution Fernández-Guerra concurs [1]. Mesonero Romanos [2] and Ticknor [3] express their doubts as to Montalván's authorship. In party thirty of *Comedias escogidas*, Madrid, 1668, it is attributed to Moreto, with the title *El Premio en la misma Pena* [4]; and entitled *La Merced en el Castigo ó El Premio en la misma Pena*, Lope is named as author [5].

The text of *El dichoso en Zaragoza* contains, toward the close, some variations from that of that of *El Premio en la misma Pena* [6].

La Barrera [7] believes that Moreto is probably the author of the former.

Diego García de Paredes [8].

Is attributed by Ticknor [9] to Montalván; by Schaeffer [10] to Luis Vélez de Guevara. A *suelta*, without date or place of publication, in the Ticknor collection names Luis Vélez as author, an ascription in which Durán [11] concurs. With the title *Darles con la entretenida*, the drama is attributed to Belmonte in part thirty-one of

1. Rennert, *Lope*, p. 519, fin.
2. In Rivadeneyra, vol. 45, p. LIV.
3. *Catalogue*, p. 267.
4. La Barrera, p. 698.
5. Rennert, *Lope*, p. 519.
6. *Op. cit.*, l. c.
7. P. 682.
8. On this drama, see *Zeitschrift*, vol. 30, p. 232 ff.
9. *Catalogue*, p. 267.
10. Vol. I, p. 297.
11. Paz y Mélia, art. 822.

Las mejores Comedias que hasta oy han salido, Barcelona, 1638 [1] ; and Sánchez-Arjona [2] concurs in this ascription. It does not read like Montalván's work.

Empeños (Los) que se ofrecen.

A *suelta* in the British Museum — Madrid (?), 1650 (?) — attributes this drama to Montalván. In *El mejor de los mejores Libros que han salido de Comedias nuevas*, Madrid, 1653, — with the additional title *Los Empeños de un Acaso* - Calderón is named as author [3].

Examen (El) de Maridos.

Ticknor [4] is quite correct in his assertion that this *comedia* has passed under the name of Montalván, for in the Bibliothèque Nationale I found a copy with such an ascription. The real author, Ticknor [5] declares, is, however, not Montalván, but Ruiz de Alarcón — an attribution in which La Barrera [6] and Schaeffer [7] concur. The play appeared in the second part of Alarcón's *Comedias*, Barcelona, 1634. In part twenty-four of *Las Comedias del Fénix de España Lope de Vega Carpio, y las mejores que hasta ahora han salido*, Zaragoza, 1632-1633, it is ascribed to Lope [8]. It has the alternative title *Antes que te cases mira lo que haces*.

1. La Barrera, p. 685.
2. Cf. his *Noticias referentes á los Anales del Teatro en Sevilla*, Sevilla, 1898, p. 294, note.
3. La Barrera, p. 709.
4. *Literature*, vol. II, p. 336.
5. *Op. cit.*, l. c.
6. P. 350.
7. Vol. I, p. 391.
8. La Barrera, p. 350.

Lindona (La) de Galicia.

This is found as a *suelta* with Montalván's name attached, and has also been attributed to Lope [1]. La Barrera [2] states that with the title *La Rica-hembra de Galicia* it has been ascribed to Moreto [3]. It is interesting philologically from the specimens of Galician it contains.

Lo que puede la Crianza.

A two act *comedia* of this title exists in manuscript in the Biblioteca Nacional, having been acquired through the purchase of the library of D. Pascual de Gayangos. It is in manuscript and bears no author's name, the Catalogue of Gayangos's manuscripts alone attributing it to Montalván [4]. That it should have been given such an ascription, is probably due to the fact that it immediately follows *La Desdicha venturosa* of Montalván in tomo II. of *Comedias varias* in the Gayangos collection. Paz y Mélia — art. 3917 — states that the author is Francisco de Villegas, whose *El más famoso troyano* follows *Lo que puede la Crianza* in the volume just mentioned.

Lucha de Amor y Amistad.

Although this *comedia* is found attributed to Montalván, it is identical with Lope's *Amistad y Obligación*, except that the first twenty-nine lines of the latter play are omitted in the former, together with the character of Belardo, and the few lines assigned

1. *Op. cit.*, p. 268.
2. *Op. cit.*, l. c., and p. 456.
3. See Rennert, *Lope*, p. 515.
4. See Gayangos, *Catalogo*, p. 281.

to that character [1]. *Amistad y Obligación* was printed in part twenty-two of *Las Comedias del Fénix de España Lope de Vega Carpio*, Zaragoza, 1630 ; and, in the opinion of Dr. Rennert [2], is undoubtedly by Lope.

Mejor (El) Padre de Pobres.

Has been attributed to Montalván, and Schaeffer [3] and La Barrera [4] concur in this ascription. In part fifteen of *Comedias escogidas*, Madrid, 1661, Calderón is named as author [5], an attribution which Restori [6] refuses to accept.

In the Biblioteca Nacional there is an autograph manuscript of a play of like title by Rodrigo Pacheco [7].

Mudanza (La) en el Amor.

In part forty-five of *Comedias escogidas,* Madrid, 1679, it is attributed to Montalván [8]. With the title *La Esmeralda de Amor* is attributed, as a *suelta*, to Rojas [9], and Rivadeneyra [10] and Fitzmaurice-Kelly concur in this ascription.

Mujer (La) de Peribáñez.

The *comedia* of this title which La Barrera [11] attributes to Mon-

1. See Notes on some *Comedias of Lope de Vega*, by H. A. Rennert, in *The Modern Language Review*, for January 1906, p. 96.
2. *Op. cit.*, l. c.
3. Vol. I, p. 444.
4. P. 693.
5. La Barrera, p. 693.
6. *Studj*, ut supra, p. 88.
7. Paz y Mélia, art. 2126.
8. La Barrera, p. 703.
9. *Op. cit.*, l. c.
10. Cited by Ticknor, *Cat.*, p. 267.
11. Pp. 268, 566.

talván is, no doubt, identical with the *La Mujer de Peribáñez, ó el Comendador de Ocaña y Labrador más honrado* of " tres ingenios " cited by him on p. 566. The catalogue of the Biblioteca Nacional arcribes *La Mujer de Peribáñez* to Montalván, — notwithstanding the *portada* of the piece reads " de tres ingenios " [1] —, and very likely La Barrera has followed this attribution. I am convinced, however, that the play does not read like our author's work. It is a wretched imitation of Lope's *Peribáñez y el Comendador de Ocaña*, and is more infected with *culteranismo* and contains more irrelevant passages than the worst specimens to be found in Montalván — with the possible exception of some of his religious dramas.

The concluding verses :

> " a nuestros pies, el perdon,
> sino el aplauso, merezca, [esta comedia],
> y hasta la segunda parte,
> no ay mas tener paciencia ". —

indicate that a sequel was contemplated.

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1. Why this should have been done seems inexplicable. A fac-simile of the catalogue card follows : —

> TEATRO.
> 5197.
> Muger de Peribáñez (La)
> Comedia famosa. (De tres
> ingenios) [1].
> Sin lugar, Imp. ni año.

1. Dr. D. Iuan Pérez de Montalvan.

In the K. K. Hof-Bibliothek, Vienna, two copies of *La Mujer de Peribáñez* exist ; the one contained in vol. 3 of *Comedias de varios*, the other in vol. 8 of the same collection — both lacking date and place of publication. The catalogue attributes the copy in vol. 3 to Montalván, and that in vol. 8 to " tres ingenios " — an evident error, since the librarian informs me that both copies bear the title *Mujer de Peribáñez, Comedia famosa de tres ingenios*. The text is identical throughout.

An analysis of Lope's production may be found in Schack, vol. III. p. 46 ff; for purposes of comparison, I give a brief outline of *La Mujer de Peribáñez*.

After having been rejected at Toledo by Casilda, the Comendador returns to Ocaña, where Casilda's fiancé, Peribáñez, a workman, asks him to be present at their wedding festivities. Peribáñez later calls upon the Comendador, and espying in his apartment a portrait of Casilda, his suspicions are aroused.

While the Comendador is out hunting, Peribáñez unwittingly kills his falcon, which so angers him that only the appearance of Casilda saves the unlucky man from being stabbed on the spot. The Comendador compliments Casilda, and when, soon after, she and her husband hear some reapers singing his illicit love for her, Peribáñez determines to kill him.

Beatriz, who regards herself as affianced to the latter, and who, too, has seen the portrait of Casilda, furiously berates the peasant girl for allowing the Comendador to have it painted; and is about to strike her with her crutch when Peribáñez appears. After hearing his explanations that Casilda had no hand in the matter, Beatriz pardons her.

Disguised as a reaper, the Comendador enters the house of Peribáñez by night, and when at dawn Casilda awakes the others, he feigns sleep. Upon her arousing him, he declares his passion, and is again rejected.

Peribáñez, who from a place of concealment has witnessed this scene, is appointed by the Comendador captain of a body of troops forming part of an army about to depart for Morocco. He accepts the appointment with apparent delight, and the Comendador congratulates himself that his ardent desire will soon be fulfilled. When the detachment makes a halt at the end of the first day's march, Peribáñez hurries back to Ocaña, and enters his house just in time to save Casilda's honor. Stabbing the Comendador, while Casilda strangles the maid that he has bribed, Peribáñez declares that they will go before the King and ask his pardon.

Obrar bien, que Dios es Dios.

As a *suelta* is attributed to Montalván. Francisco de Bances Cándamo has also been named as author, which ascription is found stricken out in a manuscript of the piece in the Biblioteca Nacional [1].

Pedro de Urdemalas.

The catalogue of the British Museum ascribes this play to Montalván, notwithstanding the copies in the Museum — Madrid, 1750 — bear the attribution " de un ingenio ". Schaeffer [2] believes the author to be Cervantes ; Hennigs [3] thinks him to be Lope ; La Barrera [4] suggests either Cervantes or Lope [5].

Príncipe (El) Don Carlos. (Original version) [6].

In part twenty-eight of *Comedias escogidas*, Madrid, 1667, this *comedia* is attributed to Montalván [7], and La Barrera [8] and Ticknor [9] concur in this ascription. In part twenty-eight of *Comedias de varios Autores*, Huesca, 1634, it is attributed to Enciso [10], in which ascription Schaeffer [11] and Fitzmaurice-Kelly concur [12].

1. Paz y Mélia, art. 2430.
2. Vol, I, p. 326.
3. P. 96.
4. P. 268.
5. Cf. Rennert, *Lope*, p. 524 ; Paz y Mélia, art. 2550.
6. See p. 364, note.
7. La Barrera, p. 697.
8. *Op. cit.*, p. 684, note.
9. *Literature*, vol. II, p. 319, note.
10. Ticknor, *Cat.*, p. 267.
11. Vol. I, p. 400.
12. That La Barrera later discovered his mistake in believing Montalván to have been the author, is proved by the fact that on p. 267 of the copy of his

Príncipe (El) peregrino, y Prodigio en Dinamarca.

In a *suelta* in the Ticknor collection, dated 1799, this *comedia* is ascribed to Montalván [1]. In a *suelta* of like date in the Biblioteca Nacional, no author is named, but the play is catalogued as of "un ingenio". Ticknor expresses no opinion regarding the question of authorship. I believe that it is a comparatively modern work, considerably later than Montalván's time.

In the Biblioteca Nacional there is an autograph manuscript of a play of somewhat similar title — *El Príncipe peregrino y Tercero del Cielo* — by Rodrigo Pacheco, dated Granada, December 13, 1640, and still unedited [2].

Príncipe (El) perseguido.

In a *suelta* in the Ticknor collection, Montalván is named as author. However, Ticknor [3] himself says that although this ascription is often met with, the true authors are Belmonte, Moreto, and Martínez — an attribution found in *El mejor de los mejores Libros que han salido de Comedias nuevas,* Madrid, 1653 [4]. That Ticknor's statement is correct, is proven by an autograph manuscript of the play in the Biblioteca Nacional which was formerly in the possession of the Duke of Osuna [5].

Catálogo which came into the possession of the Biblioteca Nacional on his death he has stricken out this play.

1. Ticknor, *Cat.*, p. 267.
2. Paz y Mélia, art. 2732.
3. *Catalogue,* p. 267.
4. La Barrera, p. 709.
5. Paz y Mélia, art. 2735.

Príncipe (El) prodigioso, y Defensor de la Fe.

The catalogue of the British Museum — doubtless following the ascription of two copies in the Museum, dated Barcelona, 1770 (?) and 1808 (?) — attributes this *comedia* to Montalván, but adds that Moreto and Matos have also been named as authors. In treating of Luis Vélez de Guevara's *El Capitán prodigioso, Príncipe de Transylvania,* Schaeffer [1] states that Moreto and Matos have availed themselves of it in their *El Príncipe prodigioso, y Defensor de la Fe ;* Schaeffer thereby attributing the latter not to Montalván, but to Matos and Moreto. In *El mejor de los mejores Libros que han salido de Comedias nuevas,* Madrid, 1653, it is given the same ascription [2].

The *comedia* is also found with the simple title *El Príncipe prodigioso.* It does not read like Montalván's work.

San Juan Capistrano.

As a *suelta* is attributed to Montalván. Among the corrections made by La Barrera to the copy of his *Catálogo* now in the Biblioteca Nacional, he has added to the title of this play [3] the words " *La Sentencia contra sí, y el Húngaro más valiente* ". Further, in the Notes to Montalván's *comedias sueltas* [4], he has stricken out the words " *San Juan Capistrano* quizás la de Gaspar de Ávila ".

Mr. Fitzmaurice-Kelly informs me that he believes Gaspar de Ávila to be the author.

1. Vol. I, p. 291.
2. La Barrera, p. 709.
3. *Op. cit.*, p. 268.
4. *Op. cit.*, l. c.

Sin Secreto no hay Amor.

In a *suelta* in the British Museum — Barcelona (?), 1640 (?) — Montalván is named as author of this piece, which is really by Lope. The latter's autograph manuscript of it exists in the same library — Egerton, 548 —, and bears a license dated December 13, 1626 [1].

Valor (El) perseguido y Trayción vengada.

In *sueltas* of the eighteenth century it is often ascribed to Montalván [2]. It is found attributed to Lope in vol. 132 of the Osuna collection [3], but reads much like our author's work.

Ventura (La) en el Engaño.

As a *suelta* is attributed to Montalván [4], and La Barrera [5] and Schack [6] concur in this ascription. There is a manuscript of the piece in the Biblioteca Nacional, dated Barcelona, May 9, 1630, and on account of the close resemblance between the handwriting and that of Fr. Alonso Remón, Paz y Mélia [7] believes it to be the work of the latter. Judged from the standpoint of style, I think, however, that Montalván has a strong claim to authorship.

1. Dr. Hugo Albert Rennert also has a copy of this *suelta* in his library, and from it and the above mentioned manuscript published the *comedia* — Baltimore, 1894.
2. La Barrera, p. 456.
3. *Op. cit.*, l. c. On these *tomos colecticios* of the Osuna Library, see an article by Dr. Rennert in *The Modern Language Review* for January, 1906.
4. La Barrera, p. 268.
5. *Op. cit.*, p. 266.
6. Vol. III, p. 376, note.
7. Art. 3458.

Zeloso (El) Estremeño.

The catalogue of the British Museum states that this play is found attributed to Montalván in part forty-two of *Comedias de diferentes Autores*, Zaragoza, 1650, which that library possesses [1]. In part twenty-eight of *Comedias de Lope de Vega Carpio... y otros Autores*, Zaragoza, 1639, the *comedia* is attributed to Lope [2], in which ascription Mesonero Romanos [3] concurs. In part twenty-eight of *Comedias de varios Autores*, Huesca, 1634, it is ascribed to Pedro Cuello [4] (sic), but Ticknor [5], Schaeffer [6], and La Barrera [7] believe Antonio Coello to be the author. In his *Essequie poetiche a Lope de Vega*, Fabio Franchi also declares the *comedia* to be of Antonio Coello, — testimony which Restori regards as indisputable [8].

1. La Barrera, p. 686, does not cite this *comedia* among those contained in the part mentioned.
2. La Barrera, p. 683.
3. In Rivadeneyra, vol. 45, p. LIV.
4. Ticknor, *Cat.*, p. 97.
5. *Op. cit.*, l. c.
6. Vol. II, p. 89.
7. P. 683.
8. See *Piezas de Títulos de Comedias* by A. Restori, Messina, 1903, p. 71.

FULL TITLES OF WORKS QUOTED IN ABBREVIATION

Addison = *The Knights Templars*, by C. G. Addison, London, 1842.

Anales = *Anales de la Literatura Española*, publicados por Adolfo Bonilla y San Martín. Madrid.

Autores Dramáticos = *Autores Dramáticos contemporáneos y Joyas del Teatro Español del Siglo XIX.*, publicados por Pedro de Novo y Colson. Madrid, 1882-1886.

Baena = *Hijos de Madrid*, por D. Joseph Antonio Álvarez y Baena. Madrid, 1790.

Baring-Gould = *Lives of the Saints*, by Rev. S. Baring-Gould, new edition. London. 1898.

Burke = *A History of Spain from the earliest times to the death of Ferdinand the Catholic*, by Ulick Ralph Burke, M. D. Second edition, edited by Martin A. S. Hume. London, 1900.

Cabrera = *Filipe Segundo, Rey de España*, por Luis Cabrera de Córdoba. Madrid, 1619.

Comparetti, = *Virgilio nel Medio Evo*, per Domenico Comparetti. 2ª edizione. Firenze, 1896.

Della Valle = *Viaggi di Pietro della Valle il Pellegrino. Descritti da lui medesimo in lettere familiari all' erudito suo amico Mario Schipano.* Brighton, 1843.

Ferrer = *Historia de la monja alférez, Doña Catalina de Erauso, escrita por ella misma é ilustrada con notas y documentos* por D. Joaquin María de Ferrer. Paris, 1829.

Fitzmaurice-Kelly. = *Littérature Espagnole*, par James Fitzmaurice-Kelly; traduction de Henry-D. Davray. Paris, 1904.

Fitzmaurice-Kelly, *Mon-Alf.* = *The Nun Ensign.* Translated

from the Spanish with an Introduction and Notes by James Fitzmaurice-Kelly. Also, *La Monja Alférez*, a play in the Original Spanish by Juan Pérez de Montalbán. London, 1908.

Florez = *Memorias de las Reynas Católicas de España*, por Fray Henrique Florez. Madrid, 1761.

Gallardo = *Ensayo de una Biblioteca Española de Libros Raros y Curiosos* por D. Bartolomé José Gallardo. Madrid, 1888.

Gaspary = *History of Early Italian Literature to the Death of Dante*. Translated from the German of Adolf Gaspary by Herman Oelsner. London, 1901.

Gayangos, *Catálogo* = *Catálogo de los Manuscritos que pertenecieron á Don Pascual de Gayangos existentes hoy en la Biblioteca Nacional*. Redactado por D. Pedro Roca. Madrid, 1904.

Givio = *Le Vite dei Dodeci Visconti, e di Sforza, Prencipi di Milano*, di Monsig. Paolo Givio. Vinegia, 1558.

Gröber = *Grundriss der Romanischen Philologie*, herausgegeben von Gustav Gröber. Strassburg, 1888.

Hennigs = *Studien zu Lope de Vega Carpio*. Eine Klassifikation seiner Comedias, von Dr. Wilhelm Hennigs. Göttingen, 1891.

Heredia = *La Nonne Alferez*, par José-María de Heredia. Paris, 1894.

La Barrera = *Catálogo Bibliográfico del Teatro Antiguo Español, desde sus Orígenes hasta Mediados del Siglo XVIII*. Por D. Cayetano Alberto de La Barrera y Leirado. Madrid, 1860.

Lágrimas panegíricas = *Lagrimas Panegiricas a la Temprana Muerte del Gran Poeta, I Teologo Insigne Doctor Iuan Perez de Montalban, Clerigo Presbitero, i Notario de la Santa Inquisicion, Natural de la Imperial Villa de Madrid*. Recogidas I Publicadas por don Pedro Grande de Tena. Madrid, 1639.

Mariana = *Historia General de España*, por Juan de Mariana. Madrid, 1794.

Mérimée = *Essai sur la Vie et les Œuvres de Francisco de Quevedo*, par E. Mérimée. Paris, 1886.

Octavian = *Octavian, Altfranzösicher Roman*, herausgegeben von Karl Vollmöller. Heilbron, 1883.

Paz y Mélia = *Catálogo de las Piezas de Teatro que se conservan en el Departamento de Manuscritos de la Biblioteca Nacional*, por D. A. Paz y Mélia. Madrid, 1899.

Pérez Pastor, *Bibliografía* = *Bibliografía Madrileña*. Madrid, 1891-1907.

Pérez Pastor, *Datos* = *Nuevos Datos acerca del Histrionismo Español en los Siglos XVI. y XVII.* Recogidos por D. Cristóbal Pérez Pastor. Madrid, 1901.

Rengifo = *Arte Poética Española, con una Fertilíssima Sylva de Consonantes Comunes, Propios, Esdruxulos, y Reflexos, y un Divino Estímulo del Amor de Dios.* Su Autor, Juan Diaz Rengifo. Barcelona, 1703.

Rennert, *Chronology* = *Notes on the Chronology of the Spanish Drama*, by H. A. Rennert, in the *Modern Language Review* for July and October, 1907, Cambridge.

Rennert, *Lope* = *Life of Lope de Vega*, by H. A. Rennert. Glasgow, 1904.

Rivadeneyra = *Biblioteca de Autores Españoles, desde la Formación del Lenguaje hasta Nuestros Dias*, por D. Ramón de Mesonero Romanos. Madrid, 1881. M. Rivadeneyra, Editor.

Salvá = Pedro Salvá y Mallen. *Catálogo de la biblioteca de Salvá.* Valencia, 1872. Two volumes.

Schack = *Historia de la Literatura y del Arte Dramático en España*, por Adolfo Federico Conde de Schack; traducida directamente del aleman al castellano por Eduardo de Mier. Madrid, 1887.

Schaeffer = *Geschichte des Spanischen Nationaldramas*, von Adolf Schaefler. Leipzig, 1890.

Schmidt = *Die Schauspiele Calderon's*, dargestellt und erläutert von Friedr. Wilh. Val. Schmidt. Elberfeld, 1857.

Serrano y Sanz = *Apuntes para una Biblioteca de Escritoras*

españolas desde el año 1401 al 1833, por Manuel Serrano y Sanz. Madrid, 1903-1905.

Shallow = *The Templars' Trials*, by J. Shallow. London, 1888.

Ticknor. *Cat.* = *Catalogue of the Spanish Library and of the Portuguese Books bequeathed by George Ticknor to the Boston Public Library*. Boston, 1879.

Ticknor, *Lit.* = *History of Spanish Literature*, by George Ticknor. 3rd. edition. Boston, 1866.

Wolf & Hofmann = *Primavera y Flor de Romances, ó Coleccion de los más Viejos y más Populares Romances Castellanos*, por D. Fernando José Wolf y D. Conrado Hofmann. Berlin, 1856.

Zeitschrift = *Zeitchrift für Romanische Philologie*, herausgegeben von Gustav Gröber. Halle.

APPENDIX

(A). Poems submitted by Montalván in the *Justa Poética* at the *Fiestas* at the Beatification of San Isidro in 1620.

Sonnet.

Los campos de Madrid, Isidro santo,
Que fueron parayso peregrino,
Mudos alaban a su Adan divino,
Que un cielo les comprò pagado en llanto.
Pues quando Isidro con amante canto
Vacava su labor a Dios vezino,
De agricolas brillantes se previno,
Que presten tanta luz, esplendor tanto.
Orad, Isidro, orad, pues tan copioso
Se ostenta Dios que vuestro afecto escoge
Y espiritus humilla por tributo.
Dichoso vos, pues es aquel dichoso
Que de los Cielos la cosecha coge,
Sembrando aqui sus lagrimas el fruto [1].

Sonnet.

Los Campos de Madrid, Isidro santo,
Cielos son ya, pues nuncios de los cielos,

1. *Iusta Poetica y Alabanzas Iustas. Que hizo la insigne Villa de Madrid al bienauenturado San Isidro en las Fiestas de su Beatificacion, recopiladas por Lope de Vega Carpio.* Madrid, 1620. Fol. 45 *(sic)*. (This should be 48). The subject of this sonnet was given as : — " mientras nuestro Santo Labrador estava en oracion, los Angeles aravan ". The first and last verses were prescribed.

Rompiendo nuues y rasgando velos,
Baxan con risa por lograr un llanto.
Y tanto alcança Isidro, y puede tanto,
Que mientras forma en extasis desuelos,
Siente el campo lisonjas y consuelos
Con injurias de arado sacrosanto.
Y assi destina Dios, grato a un desseo,
Glorias a Isidro, agricultor astuto,
Y, ofreciendo su amor, le da el trofeo;
Rindiendo sus desseos el tributo,
Cogiendo en Dios sus gozos el empleo,
Sembrando aqui sus lagrimas el fruto [1].

Glossa.

A ninguno, Isidro, el cielo
Premiò por arar tan bien,
Porque fuystes solo quien
Arò con el cielo el suelo.

Isidro, soys tan astuto
En las tierras que labrays,
Que anticipays su tributo;
Pues quando vos las arays,
Baxa el cielo a dar el fruto.
Y assi hallays dulce consuelo
En el trabajo y desvelo,
Que favor desta manera,
Sino es a vos, no le diera
A ninguno, Isidro, el cielo.

1 *Op. cit.*, fol. 45 b (*sic*). (This should be 48 b).

Solo con afecto vos
En el trabajo que encierra
Un acto, tuvistes dos ;
Uno, con vos en la tierra,
Y otro, en la tierra con Dios.
Por lo qual es bien que os den,
Santo Isidro, el parabien;
Pues Dios, que siempre agradece
A quien tambien lo merece,
Premiò por arar tambien.
Puesto que el suelo habitays,
En el cielo estar podeys,
Aunque al cielo no subays ;
Pues con vos Angeles veys,
Y en el pecho a Dios mirays.
Y assi, quien solo arò bien,
Quien arando orò tan bien,
Y quien mas obligò a Dios ;
Digo, Isidro, que soys vos,
Porque fuysteys solo quien.
Su Angelica juventud
Dios, para ayudaros, llama,
Porque oreys con mas quietud,
Y porque, al fin, como os ama
Mira por vuestra salud.
Con un divino desvelo
Arays vuestro suelo y cielo,
Mas Dios, que su amor os muestra
Solo por ser cosa vuestra,
Arò con el cielo el suelo[1].

1. *Op. cit.*, fol. 80.

Romance.

Mantua, tus glorias descrivo
En tres hijos, simulacros
De deidades que apellidan
Depositos de alabastro.
Permitete agradecida
Quando de tus hijos trato,
Pues no ay bien para una madre
Como escuchar alabarlos.
Mira y admira en un tiempo
A tu querido Damasio,
De Dios substituto excelso,
Digno premio, propio lauro.
Presumele tan valiente,
Que, a pesar de los Arrianos,
Hizo a Dios cantar la gloria
Al fin de todos los Psalmos.
Brota flores de alegria,
Pues Melchiades sagrado,
Siendo del cielo, fue tuyo
Martyr, Pontifice y Santo.
Un Seneca a lo divino
Te doy cifrado en sus actos,
Pues sus decretos le aclaman
Legislador soberano.
Y un Labrador te presento,
Que haze el Papa del tal caso
Que sus milagros confirma,
Aunque hazerlo no es milagro.
Tu Isidro se beatifica
Labrador divino y tanto,
Que Labrador se hizo el cielo

Solo por ser de su trato.
Y, al fin, te ofrezco un Monarca
Que parecen sus passados,
Prevista tanta grandeza,
Corta suma, breves rasgos.
Madrid ilustre, tus hijos
Goza del Fenix Christiano,
Cede perdon a mi pluma,
Y admite grata el cuydado [1].

(B). Poems submitted by Montalván in the *Justa Poética* at the *Fiestas* at the Canonization of San Isidro in 1622.

Octavas.

Zeloso Isidro, aunque engañado mira
Una incierta verdad, y temeroso
Su esposa alaba y el agravio admira
(Tanto que apenas sabe estar zeloso) ;
Tierno se quexa, y con amor suspira,
Calla discreto y teme sospechoso,
Y entre zelos de honor, indiferente,
A un mismo tiempo duda lo que siente.
No sentir un pesar fuera locura,
Mas saberle sufrir toca a los sabios.
Isidro assi, con santa compostura,
Sufre la pena, siente los agravios,
Recela amante, y justo se assegura ;
Salenle las sospechas a los labios,

1. *Op. cit.*, fol. 98 b. The subject of this *romance* was given as : — " en este ponganse los tres hijos desta insigne Villa, San Damaso, San Melchiades, sumos Pontifices, y San Isidro ; y se acabe felicemente, con aver nacido en ella el Rey nuestro señor. " The number of verses was limited to forty.

Y confiessa sus zelos, — quien dixera
Que zelos en un cielo aver pudiera ?
Viene a verle Maria, que Maria
Como el pecho de Isidro consultava ;
De mas cerca sus zelos advertia ;
Ella mirava a Isidro, y el callava.
Ella con mudo enojo le reñia,
Y el, sin que ella lo viesse, la mirava.
El agua murmurava sus enojos,
Y los dos se llamavan con los ojos.
Hizo la Santa puente de su manto,
— Alta satisfacion —, y el casto esposo
Casi quisiera dar licencia al llanto,
Sino se detuviera vergonçoso.
Lleva a sus braços con amor tan santo,
Que pudo agradecerse el ser zeloso ;
Pues a no darle zelos su hermosura,
Ni ella viera tal bien, ni el tal ventura [1].

Cancion.

Atlante deste suelo,
Divino protector, Gregorio santo,
Substituto del cielo,
A tanto honor no indigno, pues que tanto
Honrays a un vivo muerto.
Digalo Isidro que es testigo cierto.

1. *Relacion de las Fiestas que la insigne villa de Madrid hizo en la canonicacion de su Bienaventurado Hijo y Patron San Isidro, con las Comedias que se representaron y los versos que en la Iusta Poetica se escrivieron. Dirigida a la misma Insigne Villa por Lope de Vega Carpio.* Año de 1622. Fol. 66 b. The subject of these *octavas* was given as : — " la satisfacion de los zelos que le [i. e. a San Isidro] dio su diuina Esposa, Santa Maria de la Cabeça, passando el rio Xarama sobre su manto ". The number of verses was prescribed.

Madrid, de Isidro madre,
— Que aunque esta es su mejor executoria —,
Como a piadoso padre
Os da las gracias por la nueva gloria,
Que por vos goza ufano
Un labrador del cielo cortesano.
Las almas de sus hijos,
Que a ser sus vidas mas almas diera,
Ofrece en regozijos.
Dios se paga de amor, y en esta esfera
De serlo days indicio.
Heredalde el amor como el oficio.
Isidro os satisfaga ;
Cobrad, Gregorio, del, pues le servistes ;
Obliguese a la paga ;
Y accordalde la gloria que le distes
Para immortal memoria ;
Que aunque es acidental, en fin es gloria.
Blasonad, vitorioso,
Que unico al mundo soys, y que aveys sido
Mas que todos dichoso ;
Pues que todos de Isidro han recebido,
Y vos, en tal estado,
Solo podeys dezir que le aveys dado.
Madrid està obligada,
Humilde, alegre, vuestra, agradecida,
Superior, estimada,
Enriquezida, noble, preferida.
Su obligacion concede ;
Cobrad en voluntad, que pagar puede [1].

1. *Op. cit.*, fol. 119. The subject of this *canción* was given as : — " dar gracias por la Villa de Madrid a nuestro muy Santo Padre Gregorio Deci-

Glossa.

Madrid, aunque tu valor
Reyes le estan aumentando,
Nunca fue mayor que quando
Tuviste tal labrador.

Madrid tu valor no es
tuyo, aunque tuyo se llama,
que solo Isidro, despues
que dio aumentos a tu fama,
te ha dado el valor que ves.
Tu valor es el mayor,
por ser de tal labrador:
el te le da, que no es tuyo;
y assi tu valor es suyo,
Madrid, aunque tu valor.
El parabien puedes darte
a ti misma de tener
hijo tal; que puede honrarte
solo, Madrid, con saber
que Isidro llegò a pisarte.
Tu dicha, en fin, vas logrando,
y la logras mejorando;
pues tu ser enriqueziendo
santos le van defendiendo,
reyes le estan aumentando.
Quando de Isidro gozaste,
valor llegaste a tener,
y solo con el te honraste;

---

moquinto, por la Canonizacion de nuestro diuino Archicultor de España." The number of stanzas was limited to six, each consisting of six verses.

que tu ser empeçò a ser
quando tuyo le miraste.
Nuevo honor fuyste cobrando
y nuevo valor gozando,
quando aquel quando llegò ;
que aunque antes valor te honrò,
nunca fue mayor que quando.
Desde que a tu Isidro viste,
quanto quisiste alcançaste ;
rica fuyste, noble fuyste ;
madre suya te llamaste ;
hijo y padre mereciste.
Gozaste el mayor honor ;
grangeaste un defensor ;
viste arar por alto modo ;
y para dezirlo todo,
tuviste tal labrador[1].

(C). Poems submitted by Montalván in the *Justa Poética* at the *Fiestas* at the Canonization of San Ignacio de Loyola and San Francisco Xavier in 1622.

Tercetos.

Divino Ignacio, si al amor, si al zelo
alguna vez favor se les concede,
oy de mi pluma a vuestro auxilio apelo.
Que aunque la empresa a mi ignorancia excede,
amor me llama, — perdonadme, Ignacio,
pues vos sabeis mejor lo que amor puede.

1. *Op. cit.*, fol. 140 b.

Amor le obliga a Dios que tan despacio
os visite en un campo, que quien ama
el campo juzgarà rico palacio.
Y os bañado en amorosa llama,
assomandose el alma por los ojos,
llamais a Dios, y el viene a quien le llama.
Como Moyses entre zelages roxos,
el Sol divino veis, tan cara a cara
que a ser Sol inferior, os diera enojos.
Ya os contemplo mirar con luz mas clara
aquella essencia trina, aquellos rayos,
que Dios con sus amigos no repara.
Y vos gozais, sin permitir desmayos,
tales gustos ; que, en fin, os parecia
que de los que teneis eran ensayos.
Y mas quando advirtio vuestra alegria,
que aquel principio que de nadie nace
— porque de ser principio dexaria.
Le dize al Hijo que el se satisfaze,
de que mire por vos ; y el lo promete :
mirad lo que es amor, pues esto haze.
El ingenio mayor calle, y respete
dicha tan superior, pues no la alcança
que a garça mas diuina le compete.
Ni aun vos, Ignacio, vos, con la mudança
que en vos mismo mirastes, no pudistes
dar lugar a discursos de alabança.
Mirastes, admirastes, suspendistes
el alma, que, olvidada de su engaste,
gozò sin el quanto gozar quisistes.
Pero mas docta pluma el tiempo gaste
en grandezas tan altas, que yo espero
que el silencio no mas, Ignacio, baste.
Mas pues amor enseña, aprender quiero

alabanças de vos, dichoso Santo;
que si el amor es el mejor tercero,
muchas podrà dezir quien tiene tanto [1].

Glossa.

Segundo Ignacio, y segundo
Francisco, a su Iglesia Dios
ha dado; sonle los dos
lo que los Polos al mundo.

Segundo Ignacio ha nacido,
y assi segundo se llama;
y aunque solo es apellido
el ser segundo, en la fama
primero y segundo ha sido.
Primero en dar luz a un mundo,
segundo en amor profundo,
que al fin le heredò postrero;
de suerte que fue primero,
segundo Ignacio, y segundo.
Y viendole Dios estar
con la Iglesia a su cuidado,
quiso un Francisco embiar,
que, como Ignacio sagrado,
la pudiera sustentar.

1. *Relacion de las Fiestas que ha hecho el Colegio Imperial de la Compañia de Iesus de Madrid en la Canonizacion de San Ignacio de Loyola, y S. Francisco Xavier. Por Don Fernando de Monforte y Herrera. Dirigida al mismo Colegio Imperial de la Compania de Iesus.* Madrid, 1622. Fol. 29 b. The subject of these *terectos* was given as : — " la ilustre vision del Santo ". The number of stanzas was prescribed.

La Iglesia estriua en los dos;
tenedla, Francisco, vos,
que Dios de vos la confia:
pues por Atlante os embia,
Francisco, a su Iglesia Dios.
Los dos deveis tal piedad,
pues Dios a los dos olio amor;
dio constancia, dio humildad,
que no ay humana fauor
sin diuina voluntad.
A los dos, en fin, da Dios
quanto os dan Iglesia a vos;
y de un Dios tan justo y santo
sus deudores, pues que tanto
ha dado, sonle los dos.
Y como los Polos son
dos, aunque inmobiles puntos,
del mundo continuacion:
— que puesto que no estan juntos,
forman una misma union —:
Assi un Ignacio segundo,
y un Francisco, que al profundo
dio miedos, y almas a Dios,
a la Iglesia dan los dos
lo que los Polos al mundo [1].

Quintillas.

Francisco, si bien se advierte,
la muerte va de vencida;
que aunque es enemigo fuerte,

1. *Op. cit.*, fol. 32 b.

no està en sus manos la vida,
y està en las vuestras su muerte.
Y aunque ella suele quitar
lo que jamas pudo dar,
tanto la hazeis desmentir
que casi os puede pedir
licencia para matar.
Dios y vos vais acabando
su imperio, mas advirtiendo
que os estais diferenciando ;
pues Dios la vence muriendo,
pero vos resucitando.
De lo que al ser vuestro excede
Dios comission os concede ;
tanto que venis a ser
Vicario de su poder,
y hazeis lo que el solo puede.
Y como el no ha menester
milagros para ser Dios,
el hazerlos vino a ser
mas por honraros a vos,
que por quererlos hazer.
¿ Y assi que importa que acierte
su golpe la parca fuerte,
si Dios libra en vuestro amparo
para la vida un reparo,
y un fiscal contra la muerte ?
Todos, Francisco, mejoren
de esperança, y solenizen
vuestra virtud ; no la ignoren,
pues aun los muertos la dizen
porque los vivos la adoren.
Ya la muerte se reporta,
y su loca furia acorta ;

ya de matar se despide ;
porque si Francisco pide,
poco su guadaña corta.
Conozca la muerte y vea
que limitais su poder;
no de su passion se crea,
pues discreta avia de ser
por lo que tiene de fea.
Y antes que matar intente,
sepa primero obediente
si aquella vida guardais;
porque si vos no gustais,
no mata seguramente.
Y aunque, en fin, se atrevio a vos,
como la muerte sabia
vuestro gusto en ver a Dios,
pareciole cortesia
el juntaros a los dos.
Muy bien os supo obligar,
pues viendose sin matar
y entre esperanças perdidas,
para poder quitar vidas
os quiso lisongear [1].

1. *Op. cit.*, fol. 72. The subject of these *quintillas* was given as : — " el imperio que tuuo el glorioso San Francisco Xavier sobre la muerte ". The number of stanzas was prescribed.

(D). Poem submitted by Montalván in the *Justa Poética* at the *Fiestas* held in Honor of San Pedro Nolasco by the Order of Our Lady of Mercy, in 1629.

Sonnet.

Suele a penas sacar la Primauera
Las manos a una rosa, dessoxando
Del boton las mantillas verdes, quando
La abeja en ellas beue miel y cera.
Ansi las manos de Nolasco espera,
Por tan jazmines, un enxambre blando,
Que olorosa dulçuras apostando,
Llegò a dudar si flor si panal era.
Lo que en Ambrosio fue por su elegancia
Hieroglifico, en Pedro, a quien le invoca,
Redencion vino a ser por la abundancia.
Y tanto mas misterio a Pedro toca,
Quanto del dicho al hecho ay de distancia,
Quanto va de las manos a la boca[1].

1. *Las Fiestas solemnes y grandiosas que hizo la Sagrada Religion de N. Señora de la Merced, en este su Convento de Madrid, a su glorioso Patriarca y primero fundador san Pedro Nolasco. Por el Padre Maestro Fray Alonso Remon, Predicador, y Coronista general de todo el Orden de N. Señora de la Merced, Redencion de Cautivos.* Madrid, 1630. Fol. 75. The subject of this sonnet was given as : — " la ponderacion de aquel misterioso milagro que sucedio a muestro glorioso padre [San Pedro Nolasco] recien nacido, poniendose en las palmas de las manos un enxambre de abejas ". The *décimas* submitted by Montalván in this *justa* have inadvertently been omitted in the work above cited, so I am unable to reprint them.

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BIBLIOGRAPHIE

DE

JACINTO VERDAGUER

D'après le plan que nous nous étions tout d'abord tracé, la présente Bibliographie ne devait comprendre que les œuvres de Verdaguer publiées sous une forme indépendante ; elle aurait laissé de côté les œuvres parues soit dans des périodiques, soit dans des volumes ne contenant pas exclusivement des écrits de notre auteur. L'expérience a montré, une fois de plus, la difficulté qu'il y a, pour un bibliographe, à se cantonner dans un domaine trop rigoureusement délimité et à ne pas enfreindre parfois les règles qu'il s'était lui-même fixées ; le plan primitif a donc subi les quelques modifications que rendaient indispensables certaines particularités éditoriales : il eût été étrange, par exemple, que la première édition de *l'Atlantide* ne fût pas décrite ici sous le prétexte qu'elle avait paru dans le recueil des Jeux Floraux. Nous n'avons relevé, sauf de très rares exceptions, ni les éditions de poésies accompagnées de musique, ni les *goigs* et les feuilles volantes imprimées dans diverses circonstances. On voit que nous sommes fort loin de présenter une bibliographie complète, au sens absolu du mot : pourtant, malgré le cadre volontairement restreint, malgré les inévitables lacunes de notre répertoire et ses défectuosités possibles, nous espérons avoir fait un travail utile à ceux qui étudieront désormais l'œuvre de Verdaguer.

Deux bibliophiles de Barcelone ont eu l'amabilité de nous accueillir dans la partie de leurs bibliothèques la plus fermée, la plus inaccessible aux profanes. M. J.-B. Batlle et M. Alfons Bonay possèdent les deux plus riches collections d'éditions du poète dont ils gardent pieusement le souvenir et dont ils servent intelligemment la mémoire. L'un et l'autre n'ont cessé, au cours de longues et multiples séances, de nous communiquer libéralement leurs trésors, tout en nous faisant profiter de leurs connaissances spéciales et de leurs souvenirs personnels sur le sujet de nos recherches. Que ces deux excellents amis soient assurés de notre bien vive reconnaissance !

Robert Dubois.

I. — BIBLIOGRAPHIE

1865

1. — Dos mártirs de ma patria, ó siga Llucià y Marciá. Poema en dos cants que llegí l'estiu passat en un cércol d'aficionats á'l llenguatje y á las glorias de la patria son autor D. Jacinto Verdaguer. Vich, Imprempta de Soler-germans. — 1865.

In-8, 32 pp.

1867

2. — Discurs que pera donar comensament á las Academias literarias tingudas en la Font del Desmay per lo cercle de joves vigatans entusiastas aymadors de la llengua y de las glorias catalanas, digué en Jacinto Verdaguer en lo dia 19 de Juny del any 1867. Vich, Imprempta y llibrería de Soler-germans, Ramada, 24, 1867.

In-8, 8 pp., dont la dernière en blanc.

1869

3. — Romans llegit á l'ombra de la Font del Desmay en lo darrer aplech que hi feu la colla de joves montanyesos, anomenada Esbart d'afectats á la llengua y á las glorias de la Patria. Vich : Imprempta y llibrería de Ramon Anglada, 1869.

In-8, 12 pp.

Aux pp. 3-12 : ¡ Qui com Déu ! poème signé Jacinto Verdaguer.

1873

4. — *(Couverture :)* Passió de Nostre Senyor Jesuchrist, per J. V. Preu : 3 quartos. Barcelona : Estampa católica, carrer del

Pi, 5, baxos. 1873. — *(Titre :)* Passió de Nostre Senyor Jesuchrist, per J. V. Barcelona : Tipografía católica, Pino, 5, bajos. 1873.

In-16, 32 pp.

1877

5. — *(Couverture :)* Jochs Florals de Barcelona (*écusson entre deux branches de laurier*) 1877 Any 19 de sa restauració. — (*Faux-titre :*) Jochs Florals de Barcelona. — *(Titre :)* Jochs Florals de Barcelona. Any XIX de llur restauració. MDCCCLXXVII. Barcelona, Estampa de la Renaixensa, Carrer de la Porta-Ferrissa, 18, baixos. MDCCCLXXVII.

In-4, 239 pp.

P. 125 : Premi ofert per la Excma. Diputació Provincial de Barcelona. Núm. XIII. — L'Atlántida, de D. Jascinto Verdaguer, Pbre.

Le poème occupe les pp. 127-229.

A. — Papier ordinaire.

B. — Papier à la cuve.

1877-1878

6. — L'Atlántida de Jascinto Verdaguer, Pbre. poema épich que obtingué lo premi ofert per la Excma. Diputació Provincial de Barcelona en los Jochs Florals de l'any 1877. Buenos Aires, Estampa de " L'Aureneta ", Carrer del Perú, núms. 215 y 217, 1877.

La couverture est la reproduction du titre, mais avec la date 1878.

In-8, 92 pp.

L'exemplaire offert à Verdaguer (collection Batlle) a la dédicace manuscrite suivante :

En testimoni d'atmiració y estima y com á ofrena en desagravis per la profanació d'estampar " L'Atlántida " sens son permis y sens aptituts pera atendrerla, dediquem aquest exemplar trasatlantich al qui millor cantá l'enfonzament del mon, lo llorejat poeta y autor de la obra Mossen Jascinto Verdaguer Pbre. Los editors en Buenos Aires. Anton de P. Aleu, Jaume Puigventós. Juriol (*sic*) 8/81.

1878

7. — *(Couverture :)* La Atlantida. Poema de Mossen Jacinto Verdaguer ab la traduccio castellana per Melcior de Palau. Unica edició completa. Barcelona, Llibreria d'Eusebi Riera, 24, Robador, 24. — *(Titre :)* La Atlántida. Poema de Mossen Jascinto Verdaguer que obtingué'l premi de la Excma. Diputació Provincial de Barcelona en los Jochs Florals de 1877 ab la traducció castellana per Melcior de Palau. Estampat á despeses del Excm. Sr. D. A. Lopez. (*marque* : Separando jvnxit). Barcelona, Estampa de Jaume Jepús, MDCCCLXXVIII.

In-8, 348 pp.

Papier vergé à la cuve, ayant pour filigrane Atlantida (à la première page de chaque feuille).

Les exemplaires avec couverture sont rarissimes. Presque toute l'édition est cartonnée (cartonnage d'éditeur).

1879

8. — Idilis y cants mistichs per Mossen Jacinto Verdaguer ab un prolech de D. M. Mila y Fontanals. Any 1879. Barcelona, Llibreria d'Eusebi Riera, 24, Robador, 24. — *(à la fin :)* Aquest llibre fou acabat d'estampar en Barcelona per Jaume Jepus als 5 d'Abril de MDCCCLXXIX.

In-8, VIII-249 pp., cartonnage d'éditeur avec J. Verdaguer. Idilis.

9. — (*Couverture :*) Idilios y cantos místicos por Mosen Jacinto Verdaguer con un prólogo de D. M. Mila y Fontanals. Obra traducida en versos castellanos por don José María Carulla, Director de " La Civilizacion " y abogado del Ilustre Colegio de Madrid. Año 1879. Madrid, Imprenta de D. A. Perez Dubrull, Flor Baja, núm. 22. — (*Titre, comme la couverture, sauf* Año 1879 ; *la date* 1879 *au bas).*

In-8.

1880

10. — Biblioteca dels Escons de Catalunya fundada y dirigida per Mossen Jaume Collell, Pbre. Quadern 1r. Cansons de Montserrat ara novament dictadas y en celebració del milenar publicadas per Mossen Jacinto Verdaguer, Prebere. Any 1880. Vich : Estampa de Ramon Anglada.

In-8, 97 pp.

11. — Biblioteca dels Escons fundada y dirigida per Mossen Jaume Collell, Pbre. Quadern 2n. Llegenda de Montserrat per Mossen Jacinto Verdaguer, Pbre. Mestre en gay saber. Fou premiada aquesta obreta ab la cítara d'or y d'argent en lo Certámen del Milenar. Any 1880. Vich : Estampa de Ramon Anglada.

In-8, 97 pp.

1881

12. — Cántich de Mossen Jascinto Verdaguer al desposori de D. Claudi López y Da María Gayón. — *(à la fin :)* Barcelona 1881. Estampa de L. Obradors.

In-4, 10 pp., la dernière en blanc.

Texte catalan et traduction castillane en vers.

Edition sur parchemin, tirée à quelques exemplaires. Initiales ornées et enluminées, bleu, rouge, or. Texte encadré. Miniatures dans la marge extérieure des pages paires.

Reliure parchemin avec sur le premier plat (or et rouge) : J. Verdaguer. Al desposori de D. Claudi Lopez y Da Maria Gayon.

13. — Cantich de Mossen Jacinto Verdaguer al desposori de D. Claudi Lopez y Da Maria Gayon. — *(à la fin :)* Fou estampat fer en L. Obradors, impressor en la ciutat de Barcelona als XXIII. dies del mes de Mars del any MDCCCLXXXI.

In-8, 8 pp.

A. — 75 exemplaires sur papier à la cuve.

B. — 1 exemplaire sur parchemin.

14. — *(Couverture et titre :)* Leyenda de Montserrat, escrita en versos catalanes por D. Jacinto Verdaguer, Pbro. maestro en gay saber. Fué premiada esta obrita con la cítara de oro y plata, en el certamen del milenario. Traducida por D. José Maria Carulla, Abogado del Ilustre Colegio de Madrid, y Director de " La Civilización ". Segunda edición. Madrid, Imprenta de D. A. Pérez Dubrull, Flor Baja, núm. 22. 1881.

In-8, 85 pp.

1882

15. — Salteri franciscá. Romancets sobre la prodigiosa vida del patriarca Sant Francesch per Mossen Jacinto Verdaguer, Pbre... (*gravure*) Vich : Estampa de Ramon Anglada. 1882.

5 feuilles volantes de 4 pp. ayant les sous-titres suivants :
Romans I. Sant Francesch s'hi moria.
Romans II. Desposori de S. Francesch y la pobresa.
Romans III. Lo noy ressuscitat.
Romans IV. Sant Francesch predicant als aucells.
Romans V. Impressió de las Llagas.

16. — (*Couverture* :) Idilis y cants mistichs per Mossen Jacinto Verdaguer ab un prolech de D. M. Milá y Fontanals. Segona edició. Barcelona, Llibreria d'Eusebi Riera 1882. — *(Titre :)* id... id... Barcelona, Estampa de Jaume Jepus 1882.

In-8, XIII-226 pp.
A. — Papier ordinaire.
B. — Papier à la cuve.

17. — Lo Somni de Sant Joan, per M. Jacinto Verdaguer, Pbre.

Se trouve aux pp. 619-631 de : Nacional Homenaje de las Ciencias, Letras y Artes españolas al Sacratísimo Corazon de Jesus. 26 de Junio 1881, Tarragona. Barcelona : Imprenta y Librería religiosa y científica del heredero de D. Pablo Riera, calle de Robador, número 24 y 26. 1882.

In-4, 772 pp.

18. — Efemèrides vigatanas per D. Joaquim Salarich y Verdaguer, cronista de Vich, membre de varias societats científicas y literarias nacionals y extranjeras, precedidas d'un prólech de Mossen Jacinto Verdaguer, Pbre, Mestre en Gay Saber. Vich, Estampa de Ramon Anglada, MDCCCLXXXII.

In-8, x-101 pp.

Le Prologue de Verdaguer occupe les pp. v-x.

1883

19. — Mossen Jacinto Verdaguer. Á Barcelona. Oda. *dans le volume des* Jochs Florals.

20. — Mossen Jacinto Verdaguer. Á Barcelona. Oda premiada en la XXV^a^ festa dels Jochs Florals ab la rosella de plata oferta per la redacció de la Revista Literaria. Edició de 100.000 exemplars costejada per l'Excm. Ajuntament d'aquesta Ciutat. Estampa espanyola — 1883.

In-8, 8 pp.

21. — Mossen Jacinto Verdaguer. Á Barcelona. Oda...

Même titre que le n° 20, in-8, 8 pp. et une couverture. Au haut de la première page, frontispice avec portrait de Verdaguer.

22. — A Barcelona. Oda premiada en la fiesta XXV^a^ de los Juegos Florales. original del Rdo. D. Jacinto Verdaguer. Edicion costeada por varios Catalanes y Aragoneses residentes en Manila con la traduccion en verso castellano por D. Francisco de Mas y Otzet. Manila, Imp. de La Oceania española, Real 39. 1883.

In-8, 19 pp.

1883-1884

23. — (*Couverture et titre :*) Albert Savine. L'Atlantide, poème traduit du catalan de Mossen Jacinto Verdaguer, Maitre en Gai Savoir, Un des Quarante de l'Académie catalane, augmenté d'une introduction et d'appendices. Paris, Librairie Léopold Cerf,

13, rue de Médicis, 13. 1883. (*La couverture et le dos du volume portent 1884*).

In-8, CLXXIX-273 pp.
Tulle, Imp. de J. Mazeyrie.
A. — Papier ordinaire.
B. — Papier de Chine.

1884

24. — (*Couverture et titre* :) Albert Savine. L'Atlantide, poème traduit du catalan de Mossen Jacinto Verdaguer, Maître en Gai Savoir, Un des Quarante de l'Académie catalane, augmenté d'une introduction et d'appendices. Deuxième édition. Paris, Librairie Léopold Cerf, 13, rue de Médicis, 13. 1884.

In-8, CLXXIX-273 pp.
Sur le titre, la date 1884 a été superposée à la date 1883.
Même composition que celle de la première édition (n° 23), mais avec interlignes et espaces plus grands. Format plus grand.
A. — 550 exemplaires sur papier ordinaire.
B. — 30 sur Hollande.
C. — 20 sur Chine.
D. — 10 sur Japon.

25. — (*Couverture* :) Justin Pépratx. L'Atlantide, poème catalan de Don Jacinto Verdaguer traduit en vers français. Paris, Librairie Charles Bayle & Cie, Union générale de la librairie, 11, rue de l'Abbaye, 11. 1884. — (*Titre* :) L'Atlantide, poème catalan de Don Jacinto Verdaguer traduit en vers français par Justin Pépratx, Membre de la Société pour l'étude des langues romanes, Mainteneur des Jeux Floraux de Barcelone, etc. Paris, Librairie Charles Bayle & Cie, Union générale de la librairie, 11, rue de l'Abbaye, 11. 1884. — (*à la fin* :) Perpignan, Typographie de Charles Latrobe.

In-8, 236 pp.
L'exemplaire offert à Verdaguer (Collection Batlle) a la dédicace manuscrite suivante :
Hommage à l'auteur du poème, du premier exemplaire reçu, ce jour 10 avril 1884, de l'Editeur. L'auteur de la traduction. Jtin Pépratx.

26. — (*Couverture* :) Jacinto Verdaguer. La Atlántida. Poema traducido en verso castellano por don Francisco Díaz Carmona, Catedrático de Geografía é Historia en el Instituto de Ciudad-Real. Madrid, Tipografía Gutenberg, 5-Villalar-5, MDCCCLXXXIV. — (*Titre* :) La Atlantida, poema escrito en catalan por D. Jacinto Verdaguer y Traducido en verso castellano por D. Francisco Díaz Carmona, Catedrático de Geografía é Historia en el Instituto de Ciudad-Real. Madrid, Tipografía Gutenberg, Calle de Villalar, núm. 5, 1884.

In-8, LV-143 pp.

27. — (*Couverture* :) Justin Pépratx. L'Atlantide. Poème catalan de don Jacinto Verdaguer traduit en vers français. Paris, Librairie Charles Bayle & Cie, Union générale de la librairie, 11, rue de l'Abbaye, 11. 1884. — (*Titre* :) L'Atlantide, poème catalan de don Jacinto Verdaguer, traduit en vers français par Justin Pépratx, membre de la Société pour l'étude des langues romanes, Mainteneur des Jeux Floraux de Barcelone, etc. Paris, Librairie Charles Bayle & Cie, Union générale de la librairie, 11, rue de l'Abbaye, 11. 1884. — (*à la fin* :) Perpignan, Typographie de Charles Latrobe.

In-8, 235 pp.

28. — Mossen Jacinto Verdaguer. La Atlantide, poema catalano, traduzione di L. Suner, *dans* Fanfulla della Domenica. Roma, 1884, *du 20 juillet au 7 décembre.*

29. — (*Couverture* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Barcelona : Tipografía católica, carrer del Pí, 5. 1884. (*Titre* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Nova edició corretgida y aumentada. Ab llicencia eclesiástica. Barcelona : Tipografía católica, carrer del Pí, 5. 1884.

In-16, 28 pp.

A. Papier ordinaire.

B. — 100 exemplaires sur papier à la cuve.

30. — (*Couverture* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Barcelona : Tipografía católica, carrer del Pí, 5. 1884. — (*Titre* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Nova edició corretgida y aumentada. Ab llicencia eclesiástica. Barcelona : Tipografía católica, carrer del Pí, 5. 1884.

In-16, 32 pp. dont la dernière en blanc. Papier à la cuve.

Même composition typographique que la précédente (nº 29), mais pagination changée ; faux-titre en plus, et la liste d'Obras de Mossen Jacinto Verdaguer qui occupe trois pages à la fin, réimprimée.

1885

31. — (*Couverture et titre* :) La Atlantide, poema di Mossen Jascinto Verdaguer che ottenne il premio della eccellentissima Deputazione Provinciale di Barcellona nei Giuochi Floreali dell' anno 1877. Traduzione di L. Suñer. Roma, Forzani e C., Tipografi del Senato, 1885.

In-8, 173 pp.

32. — Idilis y cants místichs per Mossen Jacinto Verdaguer ab un prólech de D. M. Milá y Fontanals. Tercera edició. Barcelona, Llibrería y Tipografía católica, Pi, 5. 1885.

In-8, XIII-229 pp.

33. — (*Couverture et titre* :) Cansons de Montserrat per M. Jacinto Verdaguer, Pbre. Segona edició. Barcelona. Llibrería y Tipografía católica, Pi, 5. 1885.

In-8, 69 pp.

34. — (*Couverture* :) Caritat. Poesíes de Mossen Jacinto Verdaguer, estampades á favor de les víctimes dels terratrémols. Barcelona, Llibrería d'Alvar Verdaguer, 5. Rambla del Mitx. 5. — (*Titre* :) Caritat. Poesíes de Mossen Jacinto Verdaguer, estampades á favor de les víctimes dels terratrémols. Barcelona, Llibrería d'Alvar Verdaguer, 1885.

In-8, 100 pp., papier à la cuve.

35. — Caritat. Poesíes de Mossen Jacinto Verdaguer estampades á favor de les víctimes dels terratrémols. Segona edició. Barcelona, Llibrería d'Alvar Verdaguer.

In-8, 108 pp., cartonné.

36. — (*Couverture et titre* :) Nerto. Poema escrit en versos provensals per Frederich Mistral y traduhit al catalá per Mossen Jacinto Verdaguer. Barcelona, Llibrería d'Alvar Verdaguer, 5. Rambla del Mitx. 5.

In-8, 140 pp.
La date (1885) se trouve au dos du volume.

1886

37. — La Atlántida, poema de Mossen Jacinto Verdaguer, ab la traducció castellana per Melcior de Palau. Tercera edició. Barcelona, Estampa de Fidel Giró, MDCCCLXXXVI.

In-8, XXI-343 pp.
Tous les exemplaires ont un cartonnage d'éditeur.

38. — (*Couverture* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Barcelona : Llibrería y Tipografía católica, Pi, 5. 1886. — (*Titre* :) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Tercera edició. Ab llicencia eclesiástica. Barcelona : Llibrería y Tipografía católica, Pi, 5. 1886.

In-16, 26 pp.

39. — Canigó. Llegenda pirenayca del temps de la Reconquista per Mossen Jacinto Verdaguer. Barcelona, Llibreria catolica, 5, Pi, 5. — (*à la fin* :) Barcelona, Tipografía de Giró, 1886.

In-8, 255 pp. et Mapa del Pirineu català... per Joseph Ricart Giralt. — Cartonnage d'éditeur.

1887

40. — Lo somni de Sant Joan. Llegenda del Sagrat Cor de

Jesus ab la traducció castellana per Mossen Jacinto Verdaguer. (*épigraphe*) Barcelona, Llibrería y Tipografía católica, 5-Pi-5. — (*à la fin* :) Fou imprés aquest llibre en lo mes de Abril del any del Senyor MDCCCLXXXVII.

In-8.

41. — (*Couverture et titre* :) Justin Pépratx. L'Atlantide, poème catalan de Don Jacinto Verdaguer traduit en vers français. Nouvelle édition contenant la biographie de Verdaguer par Don Jaume Collell, avec son portrait par Gaston Vuillier. Paris, Librairie Hachette & Cie, 79, Boulevard Saint-Germain, 79. 1887. — (*à la fin* :) Perpignan, Typographie de Charles Latrobe.

In-8, LXVIII-315 pp., portrait de Verdaguer.

42. — (*Couverture et titre* :) Excursions y viatjes de Mossen Jacinto Verdaguer. Barcelona, La Ilustració Catalana, 1887.

In-8, 223 pp., gravures.

43. — (*Couverture et titre* :) Albert Savine. L'Atlantide, poème de Jacinto Verdaguer. Traduction précédée d'une étude sur la renaissance de la poésie catalane. Paris, Nouvelle librairie parisienne, Albert Savine, éditeur, 18, rue Drouot, 18. 1887.

In-8, CLXXX-273 pp.

Même édition que le nº 24 : la demi-feuille de tête est seule réimprimée.

1888

44. — Lo somni de Sant Joan. Llegenda del Sagrat Cor de Jesus ab la traducció castellana per Mossen Jacinto Verdaguer. (*épigraphe*) Barcelona, Llibrería y Tipografía católica. 5-Pi-5. — (*au verso du titre* :) Segona edició. — (*à la fin* :) Fou imprés aquest llibre en lo mes de Jené del any del Senyor MDCCCLXXXVIII.

In-8, 226 pp., gravure hors texte en regard du titre. Cartonnage d'éditeur avec : Lo Somni de Sant Joan, per J. Verdaguer.

45. — (*Couverture* :) Patria. Poesíes de Mossen Jacinto Ver-

daguer, ab un prólech de Mossen Jaume Collell. Barcelona, A. Verdaguer : Rambla del Mitx, 5. R. Casals : Carrer del Pi, 5. 1888. — (*Titre* :) Patria. Poesíes de Mossen Jacinto Verdaguer, ab un prólech de Mossen Jaume Collell. Barcelona, Estampa de Fidel Giró : Gran Vía, 212 bis. 1888.

In-8. XIII-204 pp.

46. — Frammento del *Canigó,* poema catalano di D. Giacinto Verdaguer con versione italiana di Maria Licer.

Estratto dal Tom. III degli *Studj Lett. e Mor.* ecc. (Modena, 1888, Soc. Tipogr.)

In-8, 15 pp.

47. — (*Couverture et titre* :) L'Atlantido de Mossen Jacinto Verdaguer revirado en prouvençau per Jan Monné, Majourau dóu Felibrige, chivalié de l'ordre reiau de la Couronno-de-Roumanio. Mount-Pelié, Empremarié centralo dóu Miejour (Li Fraire Hamelin), 1888.

In-8, 4 ff. n. ch., 72 pp.

48. — (*Couverture* :) Le songe de saint Jean. Légende du Sacré-Cœur de Jésus par Jacinto Verdaguer. Traduction de Justin Pépratx. (*épigraphe*). Perpignan, Typographie de Charles Latrobe, Rue des Trois-Rois, 1. 1888. — (*double titre, sur deux pages* :) Lo somni de sant Joan. Llegenda del Sagrat Cor de Jesus per Jacinto Verdaguer (*épigraphe*). Perpinyá, Tipografía de Cárlos Latrobe, Carrer dels Tres-Reys, 1. 1888. — (*Second titre identique à la couverture*).

In-8, 199 pp.

1889

49. — Jacinto Verdaguer. Le Canigou, légende pyrénéenne du temps de la Reconquête. Traduction française avec le texte catalan en regard, autorisée et approuvée par l'auteur. Paris,

Nouvelle librairie parisienne, Albert Savine, éditeur. 18, Rue Drouot, 18. 1889.

In-18, LXXI-383 pp., carte (Mapa del Pirinen catalá... per Joseph Ricart Giralt).

Le traducteur est J. Tolra de Bordas.

50. — (*Couverture et titre :*) Llegenda de Montserrat per Mossen Jacinto Verdaguer, Pbre. Mestre en gay saber. Fou premiada aquesta obreta ab la cítara d'or y argent en lo Certámen del Milenar. Segona edició. Any 1889. Vich : Estampa de Ramon Anglada.

In-8, 109 pp.

51. — (*Couverture et titre :*) El sueño de San Juan. Leyenda del Sagrado Corazón de Jesús escrita en catalán por D. Jacinto Verdaguer, Pbro. y traducida en verso castellano por Juan F. Muñoz y Pabón. Jerez, Imprenta de " El Guadalete ", á cargo de D. Tomás Bueno, calle Compás, número 2. 1889.

In-8, 67 pp.

52. — (*Titre :*) Colecció de Cantichs Religiosos pel poble á una, dues y tres veus ab acompanyament de piano ú orga, per Mossen Jacinto Verdaguer. Música del Mestre Cándido Candi. (*Epigraphe*). Barcelona, Rafel Guardia, Editor de musica, Rambla de Sant Joseph, 29 ; Llibreria y tipografía católica, carrer del Pi, 5. — (*La couverture, comme le titre, moins l'épigraphe*). — (*à la fin :*) Fou imprés aquest llibre en lo mes de desembre del any del Senyor MDCCCLXXXIX.

In-8, 226 pp.

1890

53. — (*Couverture :*) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Barcelona : Llibrería y Tipografía católica, Pi, 5. 1890. — (*Titre :*) Passió de Nostre Senyor Jesucrist, per Mossen Jacinto Verdaguer. Quinta edició. Ab llicencia

eclesiástica. Barcelona : Llibrería y Tipografía católica, Pi, 5. 1890.

In-16, 26 pp.

54. — (*Couverture et titre* :) El sueño de San Juan. Leyenda del Sagrado Corazón de Jesús, escrita en catalán por D. Jacinto Verdaguer, Pbro. y traducida en verso castellano por D. Juan F. Muñoz y Pabón, Seminarista. (Segunda edición) Sevilla, Tipografía de El Obrero de Nazaret, Farnesio núm. 1. 1890. — (*à la fin* :) Acabóse de imprimir en la oficina tipográfica de don Carlos de Torres y Daza, Farnesio 1, Sevilla á XII días del mes de Junio del año de N. S. J. de MDCCCLXL.

In-8, 237 pp.

55. — (*Couverture* :) Jesus infant. Nazareth, per Mossen Jacinto Verdaguer. Barcelona, Llibrera (*sic*) de Bastinos, Pelayo, 52. — (*Titre* :) Jesus Infant. Nazareth, per Mossen Jacinto Verdaguer. Barcelona, Estampa de Fidel Giró, 1890.

In-8, 98 pp.

56. — (*Couverture* :) Justin Pépratx. L'Atlantide, poème catalan de Don Jacinto Verdaguer traduit en vers français. Montpellier, Imprimerie centrale du Midi (Hamelin Frères). 1890. — (*Titre* :) L'Atlantide, poème catalan de Don Jacinto Verdaguer traduit en vers français par Justin Pépratx, Membre de la Société pour l'étude des langues romanes, Membre correspondant de l'Académie royale des belles-lettres, Mainteneur des Jeux Floraux de Barcelone, etc. Montpellier, Imprimerie centrale du Midi (Hamelin Frères). 1890.

In-8, 219 pp.

1891

57. — Idilis y cants místichs per Mossen Jacinto Verdaguer, ab un prólech de D. M. Milá y Fontanals. Quarta edició. Barcelona, Llibrería y Tipografía católica, Pi, 5. 1891.

La couverture reproduit le titre, mais avec Nova (au lieu de Quarta) edició.

In-16, XII-215 pp., cartonnage d'éditeur, avec : J. Verdaguer. Idilis y cants místichs.

58. — Catalanische Lieder von Jacinto Verdaguer. Deutsch von Clara Commer. Münster, 1891. Druck und Verlag der Aschendorffschen Buchhandlung.

In-8, 54 pp., texte encadré de filets rouges. Cartonnage d'éditeur, avec : Jacinto Verdaguer, Catalanische Lieder. Deutsch von Clara Commer.

59. — (*Couverture* :) Bibliotéka prekladu vynikajících del cizojazycnych. V. (Celé sbírky sesit 23-25.) Jacinto Verdaguer : Atlantis. Prelozil a zivotopisem spisovatele opatril Jaroslav Vrchlicky. V Praze. Nákladem Jaroslava Pospísila. 1891. — (*Titre double sur deux pages* :) Bibliotéka prekladu vynikajících del cizojazycnych. Vydává Jaroslav Pospísil. Svazek V. Don Jacinto Verdaguer : Atlantis. V Praze. Nákladem Jaroslava Pospísila. 1891. — Don Jacinto Verdaguer : Atlantis. Básen. Prelozil a úvodem i zivotopisem spisovatele provází Jaroslav Vrchlicky. V Praze. Nákladem Jaroslava Pospísila. 1891.

In-8, 133 pp.
Traduction en vers tchèques.

60. — (*Couverture* :) Jesus infant. Bethlem, per Mossen Jacinto Verdaguer. (*épigraphe*) Barcelona, Llibrería de Bastinos, Pelayo, 52. 1891. — (*Titre* :) Jesus infant. Bethlem, per Mossen Jacinto Verdaguer. (*épigraphe*) Barcelona, Tip. " La Ilustración ", á cárrech de F. Giró, 1891.

In-8, 92 pp.

1892

61. — (*Couverture et titre* :) Justin Pépratx. L'Atlantide, poème catalan de Don Jacinto Verdaguer, Traduit en français. Montpellier, Imprimerie centrale du Midi (Hamelin Frères). 1892.

In-8, 227 pp.

1893

62. — (*Couverture* :) Jesus infant. La fugida a Egipte, per Mossen Jacinto Verdaguer. Barcelona, Llibrería de Bastinos, Pelayo, 52. 1893. (*Titre* :) Jesus infant. La fugida a Egipte, per Mossen Jacinto Verdaguer. Barcelona, Tip. " La Ilustración ", á c. de F. Giró. 1893.

In-8, 124 pp.

63. (*Couverture* :) Svazek 29. Sborník Svetové poesie vydává Ceská Akademie Císare Frantiska Josefa pro Vedy, Slovesnost a Umení. Rocník IV. Trída IV. Císlo 4. Jacinto Verdaguer : Sen Sv. Jana. Rozmerem originalu Prelozil. P. Sigismund Bouska, O. S. B. Nakladatelství J. Otto Knihtiskárna v Praze. — (*Double titre sur deux pages* :) Sborník svétové Poesie vydává Ceská Akademie Císare Frantiska Josefa pro Vedy, Slovesnost a Umení. Císlo 29. J. Verdaguer : Sen Sv. Jana. Nakladatelství J. Otto Knihtiskárna v Praze. Jacinto Verdaguer : Sen Sv. Jana rozmerem originalu prelozil P. Sigismund Bouska, O. S. B. Nakladatelství J. Otto Knihtiskárna v Praze.

In-8, 83 pp.

64. (*Couverture et titre* :) Caritat. Poesíes de Mossen Jacinto Verdaguer, estampades ab motiu dels terratrémols de Andalusía. Tercera edició. Barcelona, Llibrería y Tipografía Católica, Pí, 5. 1893.

In-8, 112 pp.

1894

65. — (*Couverture et titre* :) Veus del bon pastor ó Cántichs espirituals dels Rnts. PP. Missionistas Fills del Immaculat Cor de María. Vich : Estampa de Ramon Anglada, 1894.

In 16, 133 pp.

66. (*Couverture et titre* :) Justin Pépratx. L'Atlantide, poème

catalan de Don Jacinto Verdaguer, traduit en français. Cinquième édition. Montpellier, Imprimerie Centrale du Midi (Hamelin Frères), 1894.

In-8, 240 pp.

67. — Dietari d'un pelegrí á Terra Santa per Mossen Jacinto Verdaguer, ilustrat per Andreu Solá. Segona edició. Barcelona, Llibrería y Tipografía Católica, Pi, 5, 1894.

In-8, 214 pp., gravures.

J'ignore la date de publication de l'édition originale, qui est peut-être celle décrite sous le nº 181.

68. — (*Couverture* :) Roser de tot l'amy. Dietari de pensaments religiosos per Jacinto Verdaguer, Pvre. Barcelona, " Llibrería Católica ", carrer del Pi, 5. 1894. — (*Titre* :) Roser de tot l'any. Dietari de pensaments religiosos per Jacinto Verdaguer, Pvre. Barcelona, " La Catalana ", Estampa de Jaume Puigventós, 5, Dormitori de Sant Francesch, 5, 1894.

In-8, 181 pp.

1895

69. — (*Couverture* :) Mosén Jacinto Verdaguer en defensa propia. Colección de las cartas al " Noticiero " y á " La Publicidad ". Un real. Barcelona, Tip. " L'Avenç " : Ronda de la Universidad, 1895. — (*Titre* :) Mosén Jacinto Verdaguer en defensa propia. Colección de las cartas al " Noticiero " y á " La Publicidad ". Barcelona, Tip. " L'Avenç " : Ronda de la Universidad, 1895.

In-8, 62 pp.

70. — (*Couverture* :) Mosén Jacinto Verdaguer en defensa propia. Colección de las cartas al " Noticiero " y á " La Publicidad ". Segunda edición. Un real. Barcelona, Tip. " L'Avenç " : Ronda de la Universidad, 1895. — (*Titre* :) Mosén Jacinto Verdaguer en defensa propia. Colección de las cartas al " Noti-

ciero " y á " La Publicidad ". Barcelona, Tip. " L'Avenç " : Ronda de la Universidad, 1895.

In-8, 62 pp.

71. — (*Couverture* :) Passió de Nostre Senyor Jesucrist, per Mossén Jacinto Verdaguer. Barcelona : Llibrería y Tipografía Católica, Pi, 5. 1895. — (*Titre* :) Passió de Nostre Senyor Jesucrist, per Mossén Jacinto Verdaguer. Sexta edició. Ab llicencia eclesiástica. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1895.

In-16, 26 pp.

72. — (*Couverture et titre* :) Sant Francesch. Poema per Mossen Jacinto Verdaguer. Charitas. Barcelona, Tip. " L'Avenç " : Ronda Universitat, 4. 1895. — (*à la fin* :) Aquest llibre s'acaba d'estampar avuy 3 d'Octubre de 1895, vigilia de Sant Francesch.

In-8, XIII-165 pp., papier à la cuve.

1896

73. — (*Couverture* :) Á Barcelona. Oda. Mossen Jacinto Verdaguer. Preu : Una pesseta. Barcelona, Biblioteca de " L'Atlántida " 1896. — (*Titre* :) Mossen Jacinto Verdaguer. Á Barcelona. Oda premiada en la XXV^a^ festa dels Jochs Florals ab la rosella de plata oferta per la redacció de la Revista Literaria. Barcelona, Francisco Badia, impresor, Dou, 14. 1896.

In-8, 15 pp.

74. — (*Couverture* :) Jesús infant per Mossén Jacinto Verdaguer. (Ab tres fototipies) (*gravure*). Barcelona, Llibrería de A. J. Bastinos, Pelayo, 52. 1896. — (*Titre* :) Jesús infant per Mossén Jacinto Verdaguer (*gravure* :) Barcelona, Llibrería de A. J. Bastinos, Pelayo, 52. 1896.

In-8, 288 pp.

75. — (*Couverture et titre* :) Jacinto Verdaguer. Jésus enfant, poème catalan. Traduction de Justin Pépratx avec une lettre-préface du T. R. P. Monsabré. Perpignan, Imprimerie de Charles Latrobe, 1, Rue des Trois-Rois, 1. 1896.

In-8, XIV-135 pp.

76. — (*Couverture et titre* :) Flors del Calvari. Llibre de consols per Mossèn Jacinto Verdaguer. (*épigraphe*) Barcelona. 1896. Imp. de Henrich y Cª en comandita.

In-8, 208 pp.

77. — (*Couverture et titre* :) En Terre Sainte par Jacinto Verdaguer traduit du catalan par Jules Delpont. Perpignan, Imprimerie Joseph Payret, 9, Rue de l'Ange, 9. 1896.

In-8, 225 pp., gravures.

1897

78. — (*Couverture et titre* :) La Atlantida. Poema de Mossen Jacinto Verdaguer ab la traducció castellana per Melcior de Palau. Setena edició. Barcelona, Estampa de Fidel Giró, MDCCCXCVII.

In-8, 347 pp.

79. — Hymne de Mossen Jacinto Verdaguer aux Saintes Hosties. Lo Sol de Pézilla. (*Texte catalan et traduction française*) *aux pp. 10-13 de* :

Hommage aux Saintes Hosties de Pézilla-de-la-Rivière (*Epigraphe*). Perpignan, Charles Latrobe, Imprimeur de l'Évêché, 1, Rue des Trois-Rois, 1. 1897.

In-8, 13 pp.

80. — (*Couverture et titre* :) Jacinto Verdaguers Atlantis. Deutsch von Clara Commer. Mit einer biographischen Vorrede und erklärenden Anmerkungen von Lic. Fr. von Tessen-Wesierski. Nebst Bildniss und Schriftprobe von Verdaguer. Freiburg im Breisgau. 1897. Herder'sche Verlagshandlung...

In-8, XVI-195 pp., portrait de Verdaguer.

Il y a des exemplaires avec cartonnage d'éditeur, portant sur le premier plat : Verdaguers Atlantis. Herder'sche Verlagshandlung Freiburg i. B. et un paysage maritime en couleurs.

81. — (*Couverture et titre* :) Jacinto Verdaguer. Fleurs du Calvaire. Livre de consolations. Traduction de Justin Pépratx avec une lettre-préface de Frédéric Donnadieu. (*épigraphe*) Perpignan, Imprimerie de Charles Latrobe. 1, rue des Trois-Rois, 1. 1897.

In-8, 151 pp.

82. — (*Couverture* :) Aux victimes du Bazar de la Charité. Elégie par Jacinto Verdaguer dédiée à ses amis de France. Perpignan, Imprimerie de Charles Latrobe, 1, Rue des Trois-Rois, 1. 1897. (*pas de titre*).

In-8, 8 pp. dont la dernière en blanc.

1897-1898

83. — Mossen Jacinto Verdaguer. *Articles publiés dans* La Publicidad *des 5, 7, 8, 15, 17, 20, 22, 26, 29 août ; 2, 5, ?, 12, 16, 19, 24, 29 août ; 3, 8, 10, 17, 24 octobre ; 1, 7, 14, 21 novembre 1897 — 6 janvier et 11 février 1898.*

Ces articles ont été réimprimés dans les *Obres complertes*, tome VI, pp. 247-338, à la suite de *Mossen Jacinto Verdaguer en defensa propia*.

1898

84. — Excursions y viatjes de Mossen Jacinto Verdaguer. Edició feta á despeses de La Voz de la Patria. Barcelona, Imp. Santa Mónica, 2 bis, bajos. 1898.

Edition inachevée.

85. — (*Couverture illustrée en couleurs* :) Mosen Jacinto Verdaguer. Canigó. Leyenda pirenáica del tiempo de la Reconquista. Version castellana de El conde de Cedillo, vizconde de Palazuelos. Madrid. 1898. (*Faux-titre* :) Canigó. — (*Titre* :) Mosen

Jacinto Verdaguer. Canigó. Leyenda pirenáica del tiempo de la Reconquista. Versión castellana seguida de notas y un apéndice por El conde de Cedillo, vizconde de Palazuelos. Dibujos de los Sres. Santa María y López de Ayala. Fototipias de Hauser y Menet. Fotograbados de Laporta. Madrid, Imprenta de Fortanet, calle de la Libertad, núm. 29. MDCCC.XCVIII.

Gr. in-8, xx-307 pp.
A. — Papier ordinaire.
B. — Papier fort.

1898-1899

86. — *(Couverture :)* Montserrat. Llegendari, Cansons, Odes, per Mossén Jacinto Verdaguer. Barcelona, Estampa de Francisco X. Altès, Carrer de Pelayo, 6 bis. 1899. — (*Titre :*) Montserrat. Llegendari, Cansons, Odes, per Mossén Jacinto Verdaguer. Barcelona-Sarriá. Estampa de Francisco X. Altés, Pelayo, 6 bis. — Major, 15. 1898.

In-8, 191 pp.

1899

87. — A Barcelona. Oda escrita en catalán por Mosén Jacinto Verdaguer, y traducida en verso castellano por Hermenegildo Torres, Pbro. Barcelona (Gracia), Tipo-litografía Seix, San Agustín, 5 y 7. 1899.

In-8, 16 pp.
Il y a des exemplaires avec couverture rose et des exemplaires avec couverture bistre, lettres dorées.

88. — Lo Somni de Sant Joan. Llegenda del Sagrat Cor de Jesús ab la traducció castellana per Mossen Jacinto Verdaguer. Ab llicencia del ordinari. Tercera edició. Barcelona, Biblioteca de " L'Atlántida", Dou, 14, baixos, 1899.

In-8, 55 pp.
Au bas de la p. 55 : Nota : Per una lamentable confusió ha aparescut en la portada de la present edició de *Lo Somni de Sant Joan* una errada de

tant bulto com ho es el consignar que acompanya al original catalá de la llegenda la traducció castellana, sent aixís que allá hon la versió esmentada es en la segona edició.

Creyém que 'ls lectors de la present obra dispensarán al editor aquesta falta involuntaria.

89. — *(Couverture :)* Santa Eularia. Poemet per Mossén Jacinto Verdaguer. Barcelona, Estampa de Francisco X. Altés, Carrer de Pelay, 6 bis, 1899. — *(Titre :)* Santa Eularia. Poemet per Mossén Jacinto Verdaguer. Edició il-lustrada (*Epigraphe*). Barcelona, Estampa de Francisco X. Altés, Carrer de Pelay, número 6 bis, 1899.

In-8, XXII-88 pp., gravures hors texte.

1900

90. — (*Couverture :*) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1900. — (*Titre :*) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Séptima edició. Ab llicencia eclesiástica. Barcelona : Llibrería y Tipografía Católica, Pi, 5. 1900.

In-8, 26 pp.

91. — *(Couverture et titre :)* Justin Pépratx. L'Atlantide, poème catalan de Jacinto Verdaguer, Traduit en vers français. Sixième édition. Montpellier, Imprimerie centrale du Midi, Hamelin Frères, 1900.

In-8, XXXVIII-220 pp.

1901

92. — *(Couverture :)* Biblioteca Joventyt. Ayres del Montseny, per M : Jacinto Verdagyer, 1901. — *Titre :)* Publicació Joventut. Ayres del Montseny, poesíes de Mossén Jacinto Verdaguer ab ilustracions de S. Gómez, M. Urgell, Ll. Graner, J. Triadó,

A. Solé, F. Sardá, J. Primo, S. Junyent, J. Vilallonga, y J. Brull. Barcelona, Plaça del Teatre, 6, entressol. 1901.

In-8, XII-114 pp., portrait de Verdaguer et gravures.

93. — Canigó. Llegenda pirenayca del temps de la Reconquista per Mossen Jacinto Verdaguer. Barcelona, Biblioteca de " Catalunya Artística " Raurich, 20, principal, 1901.

In-8, 205 pp., portrait de Verdaguer par Casas, cartonnage d'éditeur.

94. — Canigó. Llegenda pirenayca del temps de la Reconquista per Mossén Jacinto Verdaguer. Barcelona, Biblioteca de " Catalunya Artística" Raurich, 20, principal, 1901.

In-8, 205 pp., portrait de Verdaguer par Casas, cartonnage d'éditeur. Réimpression page par page du nº 93.

95. — La Comarca de Lleyda (Suplement literari). Jochs florals de Lleyda. Any 1901. Discurs presidencial de Mossén Jacinto Verdaguer. Lleyda, Imp. Mariana á c. de R. Farré. 1901.

Gr. in-8, 8 pp.

1902

96. — Recort necrológich del Excm. Sr. D. Joaquím Rubió y Ors, llegit en la solemne sessió inaugural celebrada per la " Real Academia de Buenas Letras " lo día 12 de Janer de 1902 per Mossen Jacinto Verdaguer.

Aux pp. 19-34 de : Real Academia de Buenas Letras de Barcelona. Sesión pública inaugural, celebrada el día 12 de Enero de 1902. Barcelona, Imprenta de la Casa provincial de Caridad, Calle de Montealegre, número 5. 1902.

Gr. in-8, 47 pp.

97. — *(Couverture :)* La Atlántida. Poema de Mossen Jacinto Verdaguer. Llibrería Espanyola de Antoni López. Barcelona. — (*Titre :*) La Atlántida, poema de Mossen Jacinto Verdaguer ab la traducció castellana per Melcior de Palau. Octava edició. Barce-

lona, Llibreria espanyola de Antoni López, Rambla del Mitj, nº 20. MDCCCCII.

In-8, 293 pp.

98. — *(Couverture :)* Mossén Jacinto Verdaguer. Flors de María. — *(Titre :)* Flors de María, per Mossen Jacinto Verdaguer. Barcelona, Estampa de la Casa P. de Caritat, 1902. — *(à la fin :)* S'acaba d'estampar aquest llibre en lo dia de la Mare de Déu de Montserrat, XXVII d'Abril del any del Senyor MCMII.

In-8, 157 pp.
A. — 2.000 exemplaires sur papier ordinaire.
B. — 200 exemplaires sur papier à la cuve (format un peu plus grand).

99. — (*Couverture* :) Ramon Masifern. La vida al camp. Poemet bucolich popular ab un prolech de Mossen Jacinto Verdaguer. Preu : 2 pessetas. Barcelona, F. Giró, impressor. Carrer de Valencia, 311. 1902. (*Titre, comme la couverture, moins la mention du prix*).

In-8, 94 pp.
Le *Prolech* occupe les pp. IX-XIV.

100. — (*Couverture* :) Mossen Jacinto Verdaguer. 3ª edició. Á Barcelona. Oda. Lo Pí de les Tres Branques. Llegenda (1214). Preu : 2 rals. — (*Titre* :) Mossen Jacinto Verdaguer. Á Barcelona. Oda premiada en la XXV festa dels Jochs Florals ab la rosella de plata oferta per la redacció de la Revista Literaria. Lo Pí de les Tres Branques. Llegenda (1214). 3ª edició. Barcelona, Biblioteca L'Atlántida, 1902.

In-8, 24 pp., portrait de Verdaguer.

101. — *(Couverture :)* Mossen Jacinto Verdaguer. 4ª edició. Á Barcelona. Oda. Lo Pí de les Tres Branques. Llegenda (1214). Preu : 2 rals. — (*Titre* :) Mossen Jacinto Verdaguer. Á Barcelona. Oda premiada en la XXV festa dels Jochs Florals ab la rosella de plata oferta per la redacció de la Revista Literaria. Lo

Pí de les Tres Branques. Llegenda (1214). 4ª edició. Barcelona, Biblioteca L'Atlántida, 1902.

In-8, 24 pp., portrait de Verdaguer.
Même composition typographique que le nº 100.

102. — *(Couverture et titre :)* Montserrat. Llegendari, cançons, odes, per Mossén Jacinto Verdaguer. Nova edició. Barcelona, Estampa de Francisco X. Altés, Carrer dels Ángels, 22 y 24. 1902.

In-8, 184 pp.

103. — (*Couverture* :) Mossen Jacinto Verdaguer. Flors del Calvari. Barcelona, Llibrería espanyola de Antoni Lopez, Rambla del Mitj, núm. 20. 1902. — (*Titre* :) Flors del Calvari. Llibre de consols per Mossen Jacinto Verdaguer. (*épigraphe*) Segona edició. Barcelona, Llibrería espanyola de Antoni López, Rambla del Mitj, número 20. 1902.

In-8, 208 pp.

104. — (*Couverture* :) Jacinto Verdaguer. La mellor Corona. Barcelona, 1902. — (*Titre* :) La mellor Corona. Poesies de Mossèn Jacinto Verdaguer, aplegades y ordenades per N'Anton Busquets y Punset y En Lluís Carles Viada y Lluch. Barcelona, Tipografía " L'Avenç ", Ronda de l'Universitat, 20. 1902.

In-8, XXIV-194 pp., photogravure de Verdaguer sur son lit de mort.
A. — Papier satiné.
B. — Papier à la cuve.

1903

105. — (*Couverture* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1903. — (*Titre* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Octava edició. Ab llicencia eclesiástica. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1903.

In-16, 26 pp.

106. — Al Cel per Jacinto Verdaguer, Pbre. *dans* Pèl & Ploma, nº 92. Vol. IV. Abril 1903, pp. 113-128 *et* nº 93. Vol. IV. Maig 1903, pp. 129-130.

107. — Al Cel per Mossen Jacinto Verdaguer. Edició de Pèl & Ploma. Thomas-Barcelona.

Gr. in-8 à 2 col., f. de titre et 18 pp. (La pagination est au bas et à droite de la seconde col. aux pages impaires, au bas et à gauche de la première col. aux pages paires.)

Ces 18 pp. sont une découpure de la revue Pèl & Ploma (nº 106), très rognée dans le haut, avec titre et couverture mauve imprimés spécialement pour les quelques exemplaires constitués ainsi.

108. — *(Couverture :)* Corpus Christi (*photogravure dorée*). Mossèn Jacinto Verdaguer. — *(Titre :)* Mossèn Jacinto Verdaguer. Corpus Christi. La Creu de Barcino. — La Séu. — La Custodia. — La Banda de la Reina. Barcelona, Tipografia " L'Avenç ", Ronda de l'Universitat, 20. 1903. — (*à la fin* :) S'acabá d'estampar lo present llibre en " L'Avenç " lo 10 de Juny de 1903, cap d'any de la mort de nostre gran poeta.

In-8, VII-55 pp., portrait de Verdaguer, fac-similé d'autographe, gravure hors texte.

Aux pp. V-VII, introduction signée J. Massó Torrents.

A. — Papier ordinaire.

B. — 100 exemplaires sur papier à la cuve.

C. — 12 exemplaires sur papier du Japon.

109. — (*Couverture* :) Biblioteca popular de " L'Avenç ". Mossèn Jacinto Verdaguer. Viatges. Llibreria " L'Avenç " : Ronda de l'Universitat, 20. Barcelona. Num. 7. 50 centims. — (*Faux-titre* :) Viatges. — *(Titre :)* Mossèn Jacinto Verdaguer. Viatges. Records de la Costa d'Africa. A vol d'aucell. Barcelona, Biblioteca popular de " L'Avenç " 1903.

In-8, 130 pp.

110. — *(Couverture :)* Biblioteca popular de " L'Avenç ". Frederic Mistral. Nerto. Poema escrit en versos provençals. Traducció de Mossèn Jacinto Verdaguer. Llibreria " L'Avenç " :

Ronda de l'Universitat, 20. Barcelona. Num. 5. 50 centims. — *(Faux-titre :)* Nerto. — *(Titre :)* Frederic Mistral. Nerto. Poema escrit en versos provensals. Traducció de Mossèn Jacinto Verdaguer. Barcelona, Biblioteca popular de "L'Avenç", 1903.

In-8, 117 pp.

111. — La Vierge Marie d'après le Dante et d'après Verdaguer. Blois, Imprimerie C. Migault et Cie, 1903.

In-8, 23 pp.

Le traducteur est Augustin Vassal.

Trois poésies, texte et traduction. (2 du *Roser de tot l'any*, 1 de *Montserrat*).

1904

112. — *(Couverture et titre :)* Blumen vom Kalvarienberge. Ein Buch des Trostes für Viele von Mossen Jacinto Verdaguer. *(Epigraphe.)* Aus dem Catalanischen übersetzt von F. v. B. Mit einem Bildnisse des Verfassers. Paderborn, Druck und Verlag von Ferdinand Schöningh. 1904.

In-8, VII-183 pp., portrait de Verdaguer.

Il y a des exemplaires avec cartonnage d'éditeur.

113. — *(Couverture :)* Jacinto Verdaguer. Eucarístiques. Obra pòstuma. Barcelona 1904. — *(Double titre, sur deux pages :)* Eucaristiques. Obra postuma de Jacinto Verdaguer. Publicades segons desitj del autor y traduhides al francès per Agustí Vassal. Ab una Carta de Monsenyor de Carsalade, bisbe de Perpinyá y un Prefaci d'en Pere Palau Gonzalez de Quijano. Barcelona, Tipografia "L'Avenç", Ronda de l'Universitat, 20, 1904. — Eucharistiques. Œuvre posthume de Jacinto Verdaguer. Publiées selon le vœu de l'auteur et traduites en français par Augustin Vassal. Avec une Lettre de Monseigneur de Carsalade, évêque de Perpignan et une Préface de Pierre Palau Gonzalez de Quijano. Barcelone, Typographie "L'Avenç", Ronda de l'Universitat, 20, 1904. — *(à la fin :)* Va acabar-se d'estampar aquesta obra postuma en

l'impremta "L'Avenç" el día 2 d'abril de l'any 1904, vigilia de la Pasqua de Resurrecció.

In-8, LXIII-359 pp.
A. — Papier ordinaire.
B. — Papier à la cuve.
C. — 20 exemplaires sur papier du Japon.

114. — (*Couverture* :) Biblioteca popular de "L'Avenç". Jacinto Verdaguer. Excursions. Llibreria "L'Avenç" : Ronda de l'Universitat, 20. Barcelona. Num. 26. 50 centims. — (*Faux-titre* :) Excursions. — (*Titre* :) Jacinto Verdaguer. Excursions. Barcelona, Biblioteca popular de "L'Avenç". 1904.

In-8, 89 pp.
A. — Papier ordinaire.
B. — 100 exemplaires sur papier satiné.

115. — (*Couverture : grande gravure en couleurs, et dans le haut de la gravure* :) Sant Francesch. Poema per Mossen Jacinto Verdaguer. — (*Titre* :) Sant Francesch. Poema per Mossen Jacinto Verdaguer. Charitas. Barcelona, Llibrería de Francisco Puig, Plaça Nova, nº 5, 1904.

In-8, 164 pp.
A. — Papier ordinaire.
B. — Papier à la cuve.
C. — Papier du Japon.

116. — (*Couverture* :) Mossen Jacinto Verdaguer. Patria. Barcelona 1904. — (*Titre* :) Patria. Poesíes de Mossen Jacinto Verdaguer ab un prólech de Mossen Jaume Collell. Barcelona, Librería de F. Ribalta Tisans, Espasería, 14, 1904.

In-8, XV-222 pp.
A. — 2.000 exemplaires sur papier ordinaire.
B. — 100 exemplaires sur papier à la cuve.
C. — 16 exemplaires sur papier du Japon.

1905

117. — (*Couverture* :) Rondalles Jacinto Verdaguer Pbre (*repro-*

duction d'autographe, et un cachet avec les quatre barras *catalanes*). — (*Titre* :) Jacinto Verdaguer. Rondalles. Obra pòstuma. Barcelona, Tip. " L'Avenç " ; Ronda de l'Universitat, 20, 1905.

Prologue (pp. v-vi) signé J[aume] M[assó] T[orrents].

In-8, vii-187 pp.

A. — Papier ordinaire.

B. — Papier à la cuve.

C. — 20 exemplaires sur papier du Japon.

Il y a des exemplaires avec un cartonnage d'éditeur identique à la couverture.

118. — (*Couverture* :) Biblioteca popular de « l'Avenç ». Jacinto Verdaguer. Flors de Maria. Llibreria " L'Avenç " : Ronda de l'Universitat, 20. Barcelona. Num. 38. 50 centims. — (*Faux-titre* :) Flors de Maria. — (*Titre* :) Jacinto Verdaguer. Flors de Maria. Barcelona, Biblioteca popular de " L'Avenç ", 1905.

In-8, 106 pp.

A. — Papier ordinaire.

B. — 100 exemplaires sur papier satiné.

119. — P. Blazy. Fleurs de Marie de Jacinto Verdaguer. (*Extrait de la* Science Catholique, Mai 1905). Imprimerie Sueur-Charruey, Arras... Paris...

In-8, 48 pp.

120. — Jacinto Verdaguer. Al Cel (Obra pòstuma). Barcelona, Establiment gràfich de J. Thomas, MCMV.

In-8, 185 pp. Texte encadré de filets rouges.

A. — 500 exemplaires sur papier à la cuve.

B. — 20 exemplaires sur papier du Japon.

Les exemplaires sur papier du Japon ont une couverture portant simplement : Verdaguer. Al Cel. Barcelona, 1905. *et le colophon suivant :*

Aquesta edició de AL CEL, obra pòstuma de Mossen Jacinto Verdaguer, publicada a despeses d'Alfons Bonay, ha sigut impresa y acabada a l'Establiment gràfich de J. Thomàs de Barcelona en la diada del Corpus Christi del any 1905.

121. — La Atlántida. Poema de Mossen Jacinto Verdaguer ab la traducció castellana per Melcior de Palau. Novena edició.

Barcelona, Librería Científico-Literaria Toledano, López y Comp^a, 4, Elisabets, 4. 1905.

In-8, 291 pp.

A. — Papier vergé. *Ces exemplaires ont une couverture portant :* Jacinto Verdaguer. La Atlántida. Barcelona : Libreria científico-literaria Toledano, Lopez y C^ia.

B. — Papier satiné. *Ces exemplaires ont un cartonnage en toile anglaise, avec fers dorés.*

122. — (*Couverture* :) Verdaguer. La Atlántida. 1905. — (*Titre* :) Mossen Jacinto Verdaguer. La Atlántida. Edició de bibliófil. Barcelona, Llibrería científico-literaria Toledano, López y C^a, Elisabets, 4, 1905.

In-8, 159 pp.

A. — 100 exemplaires (19 à 118) sur papier à la cuve.

B. — 18 exemplaires (1 à 18) sur papier du Japon.

La composition typographique est celle du texte catalan de l'édition bilingue (n° 121).

123. — (*Couverture* :) Saint François, Poème de Mossèn Jacinto Verdaguer. Charité, traduit du catalan par Frère Bonaventure, tertiaire. Avec la gravure inédite du tableau de Jean Ningres, de Toulouse. Paris... Leipzig... H. & L. Casterman, Editeurs pontificaux, imprimeurs de l'Evêché, Tournai. (*Titre identique, moins la mention de la gravure*). [1905].

In-8, xx-96 pp., gravure.

124. — Jacinto Verdaguer. Discursos (1867-1902). Proleg de Joan Maragall. Barcelona, Tip. " L'Avenç ", Ronda de l'Universitat, 20, 1905.

In-8, VIII-119 pp.

A. — Papier ordinaire. *Ces exemplaires ont une couverture portant :* Collecció de prosistes catalans. Discursos de Jacinto Verdaguer. Proleg de Joan Maragall.

B. — 20 exemplaires sur papier du Japon. *Ces exemplaires ont une couverture portant :* Verdaguer, Discursos. Barcelona. 1905.

125. P. Blazy. Au Ciel. De Jacinto Verdaguer dédié à ceux

qui souffrent. (*Extrait de la* Science Catholique, Décembre 1905). Imprimerie Sueur-Charruey, Arras... Paris...

In-8, 36 pp.

1905-1908

126. — Mossen Jacinto Verdaguer. Obres complertes ab gran cura ordenades y anotades. (*pour les tomes I et II* :) Barcelona, Librería científich-literaria Toledano, López y C^a^, Elisabets, 4. (*pour les tomes III à VII* :) Barcelona, Joseph Agustí, Successor de Toledano, López y C^a^, Elisabets, 4.

7 vol. in-8.

Volúm primer. Idilis y Cants místichs. — Caritat. — Llegendari, Cançons y Odes de Montserrat. — Passió de Nostre Senyor Jesucrist. Any 1905. 477 pp. (2 de Septembre).

Volúm segon. Lo somni de Sant Joan. — Santa Eularia. — Roser de tot l'any. — Sant Francesch. Romanceret de Santa Clara. Any 1905. 476 pp. (10 d'Octubre).

Volúm tercer. Jesús infant : Bethlèm. — La fugida a Egypte. — Nazareth. — Flors del Calvari. — Cántichs. Any 1905. 524 pp. (21 de Desembre).

Volúm quart. La Atlàntida. — Canigó. — Patria. Any 1906. 463 pp. (27 de Maig).

Volúm quint. Dietari d'un pelegrí a Terra Santa. — Discursos. — Articles. — Pròlechs. — Nerto. — Rondalles. Any 1906. 532 pp. (29 de Novembre).

Volúm sisé. Excursions y Viatges. — Folk-Lore. — Mossèn Jacinto Verdaguer en defensa propria. — Ayres del Montseny. Any 1907 (16 de Setembre) 469 pp.

Volúm setè. Al Cel. — Eucarístiques. — Flors de María. — Veus del Bon Pastor. Any 1908 (14 de Novembre). 545 pp.

1906

127. — (*Couverture et titre* :) P. Blazy. Idylles et Chants Mys-

tiques de Jacinto Verdaguer. (*Extrait de* la Science Catholique, Février-Mars 1906). Imprimerie Sueur-Charruey, Arras... Paris...

In-8, 63 pp.

128. — (*Couverture* :) Biblioteca popular de « L'Avenç ». Jacinto Verdaguer. Dietari d'un pelegrí a Terra Santa. Llibreria « L'Avenç » : Ronda de l'Universitat, 20. Barcelona. Num. 58. 50 centims. — (*Faux-titre* :) Dietari d'un pelegrí a Terra Santa. — (*Titre* :) Jacinto Verdaguer. Dietari d'un pelegrí a Terra Santa. Barcelona, Biblioteca popular de « L'Avenç », 1906.

In-8, 129 pp.
A. — Papier ordinaire.
B. — 50 exemplaires sur papier satiné.

129. — Eucharisticum. Lieder zu Ehren des allerheiligsten Altarssakramentes von Jacinto Verdaguer. Ins Deutsche übertragen von Bernhard Schuler. München 1906. Dr. Wild'sche Buchdruckerei (Gebr. Parens).

In-8, XIV-130 pp., portrait de Verdaguer, cartonnage d'éditeur, avec Eucharisticum von Jacinto Verdaguer et une gravure collée.

130. — (*Couverture* :) Vybrané Spisy Jacinta Verdaguera. Prekládá Sigismund Bouska. I. Kvety Mariiny. (Spodobiznou básníkovou.) K2° — Prostejov 1906. — (*Titre double sur deux pages* :) Vybrané spisy Jacinta Verdaguera. Z Katalanstíny prekládá P. Sigismund Bouska, O. S. B. I. Kvety Mariiny. Prostejov 1906. Nákladem Nového Zívota. — Jacinto Verdaguer : Kvety Mariiny. Prelozii Sigismund Bouska. Prostejov 1906. Nákladem Nového Zivota.

In-8, 198 pp.

131. — Jacinto Verdaguer. La Atlantida. Poema. Barcelona, Ilustració catalana, MCMVI.

In-fol., 182 pp., portrait et gravures hors texte.
A. — Papier ordinaire.
B. — Papier à la cuve (non mis en vente).

132. — (*Couverture* :) Jacinto Verdaguer. Al Cel (Obra postuma). Segona edició. Barcelona, 1906. — (*Titre* :) Jacinto Verdaguer. Al Cel (Obra postuma). Segona edició. Barcelona, Tip. « L'Avenç », Ronda de l'Universitat, 20. 1906.

In-8, 104 pp.

133. — (*Couverture tenant lieu de titre* :) Jacinto Verdaguer. A Barcelona. Oda premiada en la Festa dels Jochs Florals de l'any 1883. Edició costejada per la Societat Anónima *El Tibidabo* ab motiu de la colocació de la lápida destinada a perpetuar aquesta admirable composició, y també pera obsequiar als senyors Congressistes del Primer Congrés Internacional de la Llengua Catalana que visitaren el cim del Tibidabo pera honrar ab sa presencia aquell hermós acte d'homenatge al més genial dels poetes catalans. Barcelona, 17 d'Octubre de 1906. — (*à la fin* :) Tip. L'Avenç, Barcelona.

In-8, 8 pp.

1907

134. — (*Couverture* :) Jacinto Verdaguer. Folk-Lore. Barcelona, 1907. — (*Titre* :) Jacinto Verdaguer. Folk-Lore (Obra postuma) Que duien els aucells ? — Notes esparces. — Tradicions. — Aforistica. Barcelona, Tip. « L'Avenç », Ronda de l'Universitat, 20, 1907.

In-8, 93 pp.

A. — Papier ordinaire. *Cartonnage d'éditeur portant :* Collecció d'obres postumes. Jacinto Verdaguer. Folk-Lore.

B. — 100 exemplaires sur papier à la cuve.

C. — 20 exemplaires sur papier du Japon. *La couverture de ces exemplaires porte* : Jacinto Verdaguer. Folk-Lore. Barcelona, 1906.

135. — (*Couverture* :) Collecció d'Obres Pòstumes. Jacinto Verdaguer. Colom, seguit de Tenerife. — (*Titre* :) Jacinto Verdaguer. Colom seguit de Tenerife (Obra postuma). Barcelona, Tip. « L'Avenç », Ronda de l'Universitat, 20, 1907.

In-8, 87 pp.

A. — Papier ordinaire.
B. — 100 exemplaires sur papier à la cuve.

136. — (*Couverture* :) (*médaillon doré signé* Renart : *tête du poète, et au-dessous* :) Jacinto Verdaguer. La Atlántida. Editorial Ibero-Americana, Madrid : Desengaño, 9, 11 y 13. Barcelona : Valencia, 209. — (*Faux-titre* :) Oro viejo y oro nuevo. XI. — (*Titre* :) Jacinto Verdaguer. La Atlántida. Traducción de Melchor de Palau. Editorial Ibero-Americana, Madrid... Barcelona... *s. d.* [*1907*].

In-8, 183 pp.

137. — (*Couverture* :) Jacinto Verdaguer. El Sueño de San Juan, versión castellana del mismo autor de Lo Somni de Sant Joan. Barcelona, Librería Científico-Literaria José Agustí, 4, Elisabets, 4. — (*Titre* :) Lo Somni de Sant Joan. Llegenda del Sagrat Cor de Jesús, per Mossen Jacinto Verdaguer, ab la traducció castellana del meteix autor. 2ª edició. Barcelona, Librería Científico-Literaria José Agustí, 4, Elisabets, 4. 1907.

In-8, 219 pp.

138. — (*Couverture* :) Verdaguér. O sonho de Sam João. Lenda lyrica do coração de Jesus. Traduzida do original catalão pelo Pe João Serafim Gomes, S. J. Propaganda Catholica. Fafe-1907. — (*Titre* :) Bibliotheca das familias. Edição da Propaganda Catholica ; composto e impresso na typographia da mesma publicação. S. Clemente de Silvares. Volume IV. O sonho de Sam João. Lenda lyrica do coração (*sic*) de Jesus, traduzido do original catalão. Junho, 1907.

In-8, 69 pp.

139-153. (*Couverture* :) Eucharistische Lieder (*gravure*) Magnificat anima mea Dominum. (*au verso* :) *portrait de Verdaguer.* — (*Titre* :) Eucharistische Lieder aus dem Nachlasz des Jacinto Verdaguer. Ins Deutsche übertragen von Bernhard Schuler. Fünfzehntes Tausend. München 1907. Generalagentur katho-

lischer Kirchenbaulotterien. A. und B. Schuler in München.

In-8, x-102 pp.

154. — *Couverture* :) Biblioteca d'autors vigatans. Jacinto Verdaguer. Dos Mártirs de ma Patria. Vich, Gazeta Montanyesa, 1907. — (*Titre* :) Jacinto Verdaguer. Dos mártirs de ma patria ó sia Lluciá y Marciá. Poema en dos cants ab un prólech de Mossén Jaume Collell, canonge de la Seu de Vich. Vich, Gazeta Montanyesa, 1907.

In-8, xxxix-53 pp.

155. — (*Couverture* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1907. — (*Titre* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Novena edició. Ab llicencia eclesiástica. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1907.

In-16, 26 pp.

156. — (*Couverture* :) Collecció d'Obres Pòstumes. Jacinto Verdaguer. Cantic dels Cantics precedit de Els Jardins de Salomó. — (*Titre* :) Jacinto Verdaguer. Cantic dels cantics, precedit de Els Jardins de Salomó (Obra postuma). Proleg de Manuel de Montoliu. Barcelona, Tip. « L'Avenç », Ronda de l'Universitat, 20. 1907.

In-8, 87 pp.
A. — Papier ordinaire.
B. — 100 exemplaires sur papier à la cuve.

1908

157. — (*Couverture* :) Biblioteca popular de " L'Avenç ". Jacinto Verdaguer. Prosa florida. Llibreria " L'Avenç " : Rambla de Catalunya, 24. Barcelona. Num. 79. 50 centims. — (*Faux-titre* :) Prosa florida. — (*Titre* :) Jacinto Verdaguer. Prosa florida. Barcelona, Biblioteca popular de " L'Avenç ", 1908.

In-8, 93 pp.
A. — Papier ordinaire.
B. — 50 exemplaires sur papier satiné.

158. — (*Couverture* :) Jacinto Verdaguer. Idilis y cants místichs. — (*Titre* :) Idilis y Cants Místichs, per Mossen Jacinto Verdaguer, ab la traducció en vers castellá per Francesch Badenes y Dalmau, Mestre en gay saber. Barcelona, Llibrería " Científich-Literaria " Joseph Agustí, 4, Elisabets, 4. 1908.

In-8, 326 pp.
Il y a des exemplaires avec cartonnage d'éditeur portant : Jacinto Verdaguer. Idilis y Cants místichs.

159. — (*Couverture* :) Verdaguer. Idilis y Cants Místichs 1908. — (*Titre* :) Mossen Jacinto Verdaguer. Idilis y Cants Místichs. Edició de bibliófil. Barcelona, Llibrería científich-literaria Joseph Agustí, Elisabets, 4, 1908.

In-8, 174 pp., papier à la cuve.
Même composition typographique que le texte catalan de l'édition bilingue (nº 158).

160. — P. Blazy. Le Canigou de Jacinto Verdaguer. (*Extrait de la* Revue de Lille, 1908). Sueur-Charruey, Libraire-Editeur, Arras... Paris...

In-8, 92 pp.

161. — (*Couverture* :) Collecció d'Obres Pòstumes. Jacinto Verdaguer. Perles del " Llibre d'Amic e d'Amat ", den Ramon Llull. Proleg den Miquel S. Oliver (Amb censura) — (*Titre* :) Jacinto Verdaguer. Perles del Llibre d'Amic e d'Amat den Ramon Llull (Obra pòstuma) Amb una introducció den Miquel S. Oliver. Barcelona, Tip. " L'Avenç ", Rambla de Catalunya, 24. 1908.

In-8, 91 pp.
A. — Papier ordinaire.
B. — 100 exemplaires sur papier à la cuve.

162. — (*Couverture* :) Collecció d'Obres Pòstumes. Jacinto

Verdaguer. Els pobres. Els sants. — (*Titre* :) Jacinto Verdaguer. Els pobres. Els sants. (Obres postumes). Barcelona, Tip. " L'Avenç ", Rambla de Catalunya, 24. 1908.

In-8, 79 pp.
A. — Papier ordinaire.
B. — 100 exemplaires sur papier à la cuve.

1909

163. — (*Couverture* :) Der Traum des heil. Johannes von Jacinto Verdaguer. Autorisierte Uebertragung. Deutsch von Clara Commer. — (*Titre* :) Der Traum des heiligen Johannes. Von Jacinto Verdaguer. Deutsch von Clara Commer. Autorisierte Uebersetzung. Münster in Westfalen, Verlag der Alphonsus-Buchhandlung (A. Ostendorff) 1909.

In-8, VIII-76 pp., *cartonnage d'éditeur avec :* Der Traum des heilig. Johannes von Jacinto Verdaguer. Autorisierte Uebertragung. Deutsch v. Clara Commer.

164. — (*Couverture* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Barcelona, Llib. y Tipografía Católica, Pi, 5. 1909. (*Titre* :) Passió de Nostre Senyor Jesucrist per Mossén Jacinto Verdaguer. Décima edició. Ab llicencia eclesiástica. Barcelona, Llibrería y Tipografía Católica, Pi, 5. 1909.

In-16, 26 pp.

165. — (*Couverture* :) Biblioteca popular de " l'Avenç ". Frederic Mistral. Nerto, poema escrit en versos provençals. Traducció de Jacinto Verdaguer. Segona edició. Llibrería " L'Avenç " ; Rambla de Catalunya, 24. Barcelona. Num. 5. 50 centims. — (*Titre* :) Frederic Mistral. Nerto, poema provençal. Traducció en prosa de Jacinto Verdaguer. Segona edició. Barcelona, Biblioteca popular de " l'Avenç ". 1909.

In-16, 105 pp.

166. — (*Couverture* :) Jacinto Verdaguer. Sant Francesch. —

(*Titre double sur deux pages* :) Sant Francesch. Poema per Mossèn Jacinto Verdaguer ab la traducció en vers castellà de Francesch Badenes y Dalmau, Mestre en Gay Saber. Charitas. Barcelona, Llibrería Científich-Literaria Joseph Agustí, Elisabets, 4. 1909. — San Francisco. Poema de Mosén Jacinto Verdaguer con la traducción en verso castellano de Francisco Badenes y Dalmau, Mestre en Gay Saber. Charitas. Barcelona, Librería Científico-Literaria José Agustí, Elisabets, 4. 1909. (*à la fin* :) Esta obra se acabó de imprimir en casa de los hijos de J. Jepús el día 10 de Agosto del año 1909.

In-8, 294 pp.

167. — (*Couverture servant de titre* :) *Portail d'église en photogravure, avec ce titre* : Sancta María del Pí. Llegenda póstuma de M. Jacinto Verdaguer ab la traducció castellana. Barcelona, Imprempta " La Hormiga de Oro " 1909.

In-8, 16 pp.

1910

168. — (*Couverture* :) Biblioteca popular de " L'Avenç ". Mossèn Jacinto Verdaguer. Viatges. Segona edició. Llibreria " L'Avenç ", Rambla de Catalunya, 24. Barcelona. Num. 7. 50 centims. — (*Faux-titre* :) Viatges. — (*Titre* :) Mossèn Jacinto Verdaguer. Viatges. Records de la Costa d'Africa. A vol d'aucell. Segona edició. Barcelona, Biblioteca popular de " L'Avenç ", 1910.

In-8, 130 pp.

169. — (*Couverture* :) Jacinto Verdaguer. Eucarístiques. Obra póstuma. Barcelona, 1910. (*Titre* :) Eucarístiques. Obra póstuma de Jacinto Verdaguer. Barcelona, Tipografía " El Siglo XX ", Retiro, 12 á 18. Sans. 1910.

In-8, 181 pp.

170. (*Couverture* :) Jacinto Verdaguer. Canigó. Adaptació a la escena, en tres actes, d'En Josep Carner. Josep Agustí,

Editor. Barcelona. — (*Titre* :) Jacinto Verdaguer. Canigó. Adaptació a la escena, en tres actes, d'En Josep Carner (Música d'En Jaume Pahissa). Barcelona, Llibrería Científic-Literaria de Josep Agustí, Elizabets, 4. — (*à la fin* :) Aquesta obra s'acabat d'estampar el día 20 d'Abril de 1910.

In-8, 80 pp., portrait de Verdaguer.

1911

171. — (*Couverture* :) Verdaguer. Atlantis. Freiburg i. Br. Herdersche Verlagshandlung. — (*Titre* :) Jacinto Verdaguers Atlantis. Deutsch von Clara Commer. Nebst Bildnis und Schriftprobe von Verdaguer. Zweite und dritte, verbesserte Auflage. Freiburg im Breisgau, Herdersche Verlagshandlung.

La date (1911) est au verso du titre.

In-8, XVI-155 pp., portrait de Verdaguer et fac-similé d'autographe.

1912

172. — (*Couverture* :) Jacinto Verdaguer. Canigó. Barcelona 1912. — (*Titre* :) Canigó. Llegenda pirenayca del temps de la Reconquista per Mossen Jacinto Verdaguer. Barcelona : Llibrería científich-literaria Joseph Agustí, Elisabets 4. (*à la fin* :) Aquesta obra va acabarse d'estampar en la impremta de Fills de J. Jepús el día 5 de Janer de l'any 1912, vigilia de Reys.

In-8, 182 pp., portrait de Verdaguer.

Sans date

173. — (*Couverture* :) Biblioteca de " L'Atlantida ". Lo pi de les tres branques. Llegenda (1214) (*grande photogravure*) per Mossen Jacinto Verdaguer. Preu : dos rals. — (*Titre* :) Lo pi de les tres branques. Llegenda (1214) (*grande photogravure*) per Mossen Jacinto Verdaguer.

In-8, 12 pp.

174. (*Couverture et titre* :) La Atlántida. Poema catalán de Jacinto Verdaguer, Pbro. Premiado en los Juegos Florales de Barcelona en 1877. Traducido en verso castellano por don José María de Despujol y de Dusay. Barcelona, Librería de D. Juan Oliveres, Impresor de S. M. 57, Calle de Escudillers, número 57. Madrid. — E. y V. Oliveres, calle de Tetuan, núm. 14.

In-8, VII-136 pp.

175. — (*Couverture* :) La Atlántida. Poema catalán de Jacinto Verdaguer, Pbro. Premiado en los Juegos Florales de Barcelona en 1877. Traducido en verso castellano por don José María de Despujol y de Dusay. Barcelona, Librería de Vicente Oliveres, Impresor de S. M. 410-Calle de Aragón-410 — (*Titre* :) La Atlántida... Barcelona, Librería de D. Juan Oliveres, Impresor de S. M. 57, Calle de Escudillers, número 57. Madrid. — E. y V. Oliveres, calle de Tetuan, núm. 14.

In-8, VII-136 pp.

Même édition que la précédente : la couverture seule est réimprimée. Vicente Oliveres était le successeur de Juan Oliveres.

176. Parlament que feu en la festa del Certámen Catalanista de Sant Martí de Provensals, lo President del Jurat, Mossen Jascinto Verdaguer.

In-8, 8 pp.

Publié par la revue " L'Arch de Sant Martí ". Le discours de Verdaguer occupe les pp. 1 à 4. Les pp. 5 à 8 contiennent deux poésies d'autres auteurs.

177. — (*Couverture tenant lieu de titre* :) Als catalans de Filipines que m'han enviat una corona de llorer d'argent per Mossen Jacinto Verdaguer. Barcelona, Estampa de Fidel Giró, 212. Granvía. 212.

In-8, 8 pp. y compris la couverture ; les deux dernières en blanc.

178. (*Couverture* :) Jacinto Verdaguer. Montserrat. Llegendari, Cançons, Odes. (*Titre* :) Montserrat, Llegendari, Cançons,

Odes, per Mossèn Jacinto Verdaguer. Nova edició. Barcelona, Llibrería Científich-Literaria, Joseph Agustí, Elisabets, 4.

In-8, 206 pp.

179. — (*Couverture* :) Biblioteca selecta. Mossén Jacinto Verdaguer. Diario de un peregrino á Tierra Santa, traducido al castellano por Constantino Llombart. Valencia, Pascual Aguilar, Editor, 1, Caballeros, 1... — (*Titre* :) Mosén Jacinto Verdaguer. Diario de un peregrino á Tierra Santa, traducido al castellano por Constantino Llombart. Valencia, Pascual Aguilar, Editor, Caballeros, 1.

In-8, 161 pp.
Tome LVII de la Biblioteca selecta.

180. — (*Couverture* :) Mossen Jacinto Verdaguer. Dietari d'un pelegrí á Terra Santa, ilustrat per Andreu Solà. Barcelona, La Ilustració Catalana, 220, Gran Vía, 220. — (*Titre* :) Dietari d'un pelegrí á Terra Santa per Mossen Jacinto Verdaguer, ilustrat per Andreu Solá. Barcelona, la Ilustració Catalana, 220, Gran Vía, 220.

In-8, 211 pp., gravures.

181. — Les Cansons de Mont-Serrat. 18 Melodias pera cant y piano. Lletra de Mossen Jacinto Verdaguer. Música de Lluis Ginestá. Propietat. Preu net. 6 Ptas. Barcelona. Almacen de musica de Rafael Guardia. Rambla de S. José 29.

In-fol. 39 pp.

182. — (*Couverture et titre* :) Cántichs per Mossen Jacinto Verdaguer. (*épigraphe*) Barcelona, Llibrería y Tipografía católica. 5-Pi-5.

In-8, 164 pp.
Au bas de la 4e p. de la couverture : Nota. Tots los cántichs d'aquest volum se venen en fulles soltes al preu de 1 pta. lo cent y 8 lo mil; ab música, á 10 cénts. de pta. cada un. La Passió, á 6 céntims. En papé de fil, 25 cénts.

183. – Cántichs – *feuilles volantes avec gravure et texte au recto, et le verso en blanc.* Llibrería y Tipografía católica, Pi, 5.

1. Maria al cel guia.
2. Vanitat del mon.
3. Eternitat.
4. Lo pecat mortal.
5. Al Cel.
6. La bona mort.
7. Judici universal.
8. Laments dels condemnats.
9. La gloria.
10. Jesús als homes.
11. La Verge del bon consell á sas fillas.
12. ¡ Oh María !
13. Coblas del cor de Jesús.
14. Jo so filla de María.
15. Yo soy hija de María (Trad. del catalan por F. H.).
16. Lo sant Rosari.
17. Lo sant Rosari. Misteris de goig.
18. Lo sant Rosari. Misteris de dolor.
19. Lo sant Rosari. Misteris de gloria.
20. A la Verge de la Gleva.
21. (11 *par erreur*) La cansó del rossinyol.
22 (13 *par erreur*) Lo noy de la mare.
23. (10 *par erreur*) La nadala.
24. A Betlhem (*sic*).
25. A Belen (Trad. por F. H.).
26. Recórdat que ets pols.
27. La creu.
28. La confessió.
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31. Chor d'alabansas al Santíssim.
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33. ¡ Guerra á la blasfemia !
34. Jesús als noys.
35. Camarellas.
36. Resignació.
37. La puresa.
38. La divina pastora.
39. Himne á Lleó XIII.
40. ¡ Quí com Dèu !
41. A la Verge del Mont.
42. L'Assumpció de la Verge.
43. A la Immaculada, patrona d'Espanya.
44. A la Inmaculada, patrona de España. S. T. y P.
45. Salvació de l'ánima.
46. Las duas banderas.
47. Mort del just.
48. Promeses del Sagrat Cor.
49. Himne a Sant Lluis.
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1873. Passió de Nostre Senyor Jesuchrist. — *Voir ci-après.*
1877. L'Atlántida. — *Voir ci-après.*
1879. Idilis y cants mistichs. — *Voir ci-après.*
1880. Montserrat. — *Voir ci-après.*
1881. Cantich. 12, 13
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1882. Lo Somni de Sant Joan. — *Voir ci-après.*
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1885. Caritat. 34, 36, 64, 123
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1886. Canigó. — *Voir ci-après.*
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4. — Barcelona 1873.
29. — Nova edició. Barcelona 1884.
30. — Nova edició. Barcelona 1884.
38. — Tercera edició. Barcelona 1886.

53. — Quinta edició. Barcelona 1890.
71. — Sexta edició. Barcelona 1895.
90. — Séptima edició. Barcelona 1900.
105. — Octava edició. Barcelona 1903.
126. — *Au tome I des* Obres complertes. Barcelona 1905.
155. — Novena edició. Barcelona 1907.
164. — Décima edició. Barcelona 1909.

L'Atlantida

5. — Jochs Florals 1877.
6. — Buenos Aires 1877-1878.
7. — Barcelona 1878 [avec traduction castillane de Melchor de Palau].
37. — Tercera edició. Barcelona 1886 [avec traduction castillane de Melchor de Palau].
78. — Setena edició. Barcelona 1897 [avec traduction castillane de Melchor de Palau].
97. — Octava edició. Barcelona 1902 [avec traduction castillane de Melchor de Palau].
121. — Novena edició. Barcelona 1905 [avec traduction castillane de Melchor de Palau].
122. — Barcelona 1905.
126. — *Au tome IV des* Obres complertes. Barcelona 1906.
131. — Barcelona 1906.

Traductions castillanes

7. — Melchor de Palau. Barcelona 1878 [avec le texte catalan].
26. — Francisco Diaz Carmona. Madrid 1884.
37. — Melchor de Palau. Barcelona 1886 [avec le texte catalan].
78. — Melchor de Palau. Barcelona 1897 [avec le texte catalan].
97. — Melchor de Palau. Barcelona 1902 [avec le texte catalan].
121. — Melchor de Palau. Barcelona 1905 [avec le texte catalan].

136. — Melchor de Palau. Madrid, Barcelona, s. d. [1907].
174. — José María de Despujol y de Dusay. Barcelona s. d.
175. — José María de Despujol y de Dusay. Barcelona s. d.

Traductions françaises

23. — Albert Savine. Paris 1883-1884.
24. — Albert Savine. Deuxième édition. Paris 1884.
25. — Justin Pépratx. Perpignan 1884.
27. — Justin Pépratx. Paris 1884.
41. — Justin Pépratx. Nouvelle édition. Paris 1887.
43. — Albert Savine. Paris 1887.
56. — Justin Pépratx. Montpellier 1890.
61. — Justin Pépratx. Montpellier 1892.
66. — Justin Pépratx. Cinquième édition. Montpellier 1894.
91. — Justin Pépratx. Sixième édition. Montpellier 1900.

Traduction italienne

28. — L. Suner. Roma 1884.
31. — L. Suñer. Roma 1885.

Traduction provençale

47. — Jan Monné. Mount-Pelié 1888.

Traduction tchèque

59. — Jaroslav Vrchlicky. Prague 1891.

Traduction allemande

80. — Clara Commer. Freiburg im Breisgau. 1897.
171. — Clara Commer. Freiburg im Breisgau. 1911.

Idilis y cants místichs

8. — Barcelona 1879.
16. — Segona edició. Barcelona 1882.

32. — Tercera edició. Barcelona 1885.
57. — Quarta edició. Barcelona 1891.
126. — *Au tome I des* Obres complertes. Barcelona 1905.
158. — Barcelona 1908 [avec traduction castillane de Francesch Badenes y Dalmau].
159. — Barcelona 1908.

Traductions castillanes

9. — José María Carulla. Madrid 1879.
158. Francesch Badenes y Dalmau. Barcelona 1908 [avec le texte catalan].

Traduction française

127. — P. Blazy. Arras, Paris 1906.

Montserrat

10, 11. — Vich 1880.
33. — Segona edició. Barcelona 1885.
50. — Segona edició. Vich 1889.
86. — Barcelona 1898-1899.
102. — Nova edició. Barcelona 1902.
126. — *Au tome I des* Obres complertes. Barcelona 1905.
178. — Nova edició. Barcelona, s. d.
181. — Pera cant y piano. Barcelona, s. d.

Traduction castillane

14. — José María Carulla. Segunda edición. Madrid 1881.

Lo Somni de Sant Joan

17. — Barcelona 1882.
40. Barcelona 1887 [avec traduction castillane par Verdaguer].

44. — Barcelona 1888. Segona edició.
48. — Perpignan 1888 [avec traduction française par Justin Pépratx].
88. — Tercera edició. Barcelona 1899.
126. — *Au tome II des* Obres complertes. Barcelona 1905.
137. — Barcelona 1907 [avec traduction castillane, 2ª edició, par Verdaguer].

Traductions castillanes

40. — Jacinto Verdaguer. Barcelona 1887 [avec le texte catalan].
51. — Juan F. Muñoz y Pabón. Jerez 1889.
54. — Juan F. Muñoz y Pabón. Segunda edición. Sevilla 1890.
137. — Jacinto Verdaguer. 2ª edició. Barcelona 1907.

Traduction française

48. — Justin Pépratx. Perpignan 1888 [avec le texte catalan].

Traduction tchèque

63. — Sigismund Bouska. Prague 1893.

Traduction portugaise

138. — João Serafim Gomes. Fafe 1907.

Traduction allemande

163. — Clara Commer, Münster in Westfalen 1909.

Canigó

39. — Barcelona 1886.
49. — Paris 1889 [avec traduction française de J. Tolra de Bordas].
93. — Barcelona 1901.
94. — Barcelona 1901.

126. — *Au tome IV des* Obres complertes. Barcelona 1906.
172. — Barcelona 1912.

Traduction italienne

46. — Maria Licer. Modena 1888 [fragment].

Traductions françaises

49. — J. Tolra de Bordas. Paris 1889 [avec le texte catalan].
160. — P. Blazy. Arras, Paris 1908.

Traduction castillane

85. — Conde de Cedillo. Madrid 1898.

Adaptation scénique

170. — Barcelona 1910.

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Si a tos peus la terra 's bada. III, 501.
Si abans guardava ovelles. I, 89.
Si al Cel volèm anar. III, 476 ; VII, 532.
Si al Cel volèu pujar. III, 291.
Si al cel vos ne tornàu. VII, 393.
Si d'un àngel vols la guía. II, 245.
Si de l'arrel de la pena. III, 312.
Si de la victoria. VII, 503.
Si del foch etern. VII, 435.
Si estimas la Crèu. III, 394.
Si Jesús nos ha empobrit. III, 389.
Si jo fós un aucellet. I, 388.
Si jo pogués estalviarvos penes. II, 189.
Si jo tingués del rossinyol. II, 277.
Si l'ànima perdo. III, 488 ; VII, 429.
Si l Cel es lo prèu. VII, 483.
Si l'ermita del Mont no té campana. IV, 385.
Si l'or verge's dàs esment. III, 393.
Si 'l viure t'es dolç. III, 419 ; VII, 509.
Si llenças la Crèu. III, 399.
Si'm donasseu la penyora. II, 313 ; VII, 201.
Si'm tira creuetes. III, 350.

Si mon cor fós un palàu. II, 337.
Si n'era un pobre ermità. VII, 407.
— Si seguíu, filles, mos passos. III, 439; VII, 377.
Si't sembla amarch lo ben viure. II, 286.
Si-t vols assentar. VII, 501.
Si ton cor poguès obrir. II, 321.
¿ Si tot fós aquí alegría. III, 402.
Si una tenda vol. III, 158.
Si us comparo a la aurora que esgrana. II, 228.
Si volèu valents de mena. IV, 327.
Si vols bé morî. III, 492.
Si vols pujar a la gloria. III, 311.
¡ Si vostre Cor se m'obrís. II, 248.
Siau nostre escut. III, 431 ; VII, 361.
Só fill del Noguera. IV, 346.
Sobre 'l pit del bon Jesús. II, 50.
Sobre'l pit del Salvador, / Benjamí del séu amor. II, 71.
Sobre'l pit del Salvador, / com trobador sobre l'harpa. II, 95.
Sol ab Jesús, oh dolça companyía. II, 191.
Sola cantant y sonant. I, 44.
Solet vos hi estàu a dintre 'l Sagrari. II, 231.
Sols per donarvos la llum. II, 179.
Solún se deya per nom. VII, 395.
Somnía veure a Adàm, no'l de la terra. II, 15.
Somreya morint. II, 225.
Són les cimes acimades. II, 197.
Són les ones del Mar Roig. III, 400.
Són les perles del cel blau. III, 320.
Són llenguatges del desterro. VII, 36.
Són, oh Jesús, les crucíferes. III, 378.
Sortint de Salèm. III, 205.
Sortint de vostra capella. II, 264.
Sortint, oh Eucaristía. II, 169.
Sortiré del tabernacle. II, 204.

Sota aquell portal humil. III, 128.
Sota l'ala del cel blava y immensa. VII, 75.
Sota l'arbre sant. I, 108.
Sota mos peus la terra avuy tombeja. II, 195.
Sóta una branca. VI, 388.
Sovint, sovint solo pèrdrem. I, 50.
Suara, a tall de poncella. II, 309.
Sufrir per Vos es de lley. II, 294.
Surt ab son Infant. III, 230.
Surt de Gènova 'l Colóm. I, 292.

T

També plora 'l comte Jofre. I, 351.
Tan bon punt ell ha expirat. II, 434.
Tan depressa caminava. III, 322.
Té dues palmes veres. III, 201.
Te hermoseja qui't maldíu. III, 386.
Té lo Cel un vestit blau. II, 266.
Te plou del cel o't brota de la terra. IV, 320.
Tendre, gemat, fresquívol. VII, 315.
Tenen forma de Crèu. III, 327.
Terebinte, vostres rames. II, 229.
Texim per María. I, 420.
Tinch en mon cor una pobra cadira. II, 168.
Ton front abaxa coronat d'estrelles. VII, 121.
Torna a bon camí. VII, 505.
Torna a solch l'ayga del Nil. III, 134.
Tot arbre fruyter de l'horta. VII, 174.
Tot dorm en la masía nit enllá. II, 121.
Tot entrant al monument. I, 121.
Tot fent sa vía — cap al Calvari. III, 319.
Tot fugint María a Egipte. I, 29.
Tot ho ha perdut. I, 197.

Tot ho he perdut, lo nom y la riquesa. III, 303.
Tot orant passa los díes. I, 338.
Tot pensant ab qui es ma gloria. II, 306.
Tot plorant lo bon Jesús. II, 237.
Tot plorant vinguí a la vida. III, 377.
Tot sol dintre'l sagrari jo sospiro. I, 237.
Tota la llum vé del sol. II, 429.
Tota sola, donchs, hont va. II, 124.
Totes les penes són dolces. III, 400.
Tothom cerca la llum d'una lluherna. II, 284.
Tots los carrers són d'amargura. II, 202.
Tots són invitats. VII, 515.
Transformat en harpa dolça. II, 47.
Tría-l roure més bell de tes campanyes. VI, 420.
Trist es lo món; la vida transitoria. I, 274.
Trobador de Catalunya. VII, 51.
Trobí un aucell arrupit. II, 332.
Trucàu y se us obrirà. II, 245.
Tu que culls rahims de fel. II, 292.
Tu que enfangat en l'humana desferra. II, 218.
Tu que'm vens del pit sagrat. II, 319.
Tu que sant desitjas ser. III, 391.
Tu que vas per lo verger. III, 277.

U

Ulls del bon Jesús, miràume. II, 333.
Un Angel del Altíssim. III, 466.
Un Angelet he vist. II, 297.
Un anyellet arribà a l'Establía. III, 44.
Un arbre hi ha al Cayre. II, 29.
Un aucell de sa niuada. II, 396.
Un cap al vespre de Desembre, a la hora. III, 15.
Un cistell de flors. III, 141.

Un desitg nit y día m'esperona. VII, 82.
Un dexeble de Francesch. II, 450.
Un día a la mort diguí. II, 243.
Un día a punta d'alba, sortint de les matines. IV, 422.
Un día al verger María s'esqueya. VII, 307.
Un día d'Abril. III, 295.
Un día del méu pare en la vessana. II, 306.
Un día ja plorava avergonyida. II, 257.
Un día'l bon Jesús. III, 148.
Un día mos pensaments. II, 318.
Un día somnií que era una abella. VII, 17.
Un jove marxant d'Assís. II, 369.
Un matí jo l'he perdut. VII, 220.
Un monjo del Císter en son cenobi. VII, 414.
Un níu de rossinyols en mon cor nía. II, 210.
Un pagès hi hà al Empordà. I, 214.
Un penitent del desert / trobà un home que moría. I, 85.
Un penitent del desert / va perdre a Jesús un día. VII, 400.
Un pobret penitent. VII, 412.
Un roser blanch floreix. III, 324.
Un vol d'infantons. III, 188.
Un vol de colometes. VII, 233.
Una amorosa estrella. VII, 127.
Una ànima que plora sens consol. II, 185.
Una ànima sens amors. II, 325.
Una barca de Marsella. IV, 420.
Una crèu m'ha regalada. II, 261.
Una crèu m'heu dada avuy. III, 405.
Una estella de la Crèu. III, 381.
Una nina de vuyt anys, — plora que plora. I, 235.
Una sarment hi ha al Calvari. II, 237.
Una vegada era un rey. IV, 343.
Una viuda vella y pobra. I, 231.
Una volta al any. III, 143.

Una volta nasquereu a Bethlèm. II, 173.
Uns diuen que só baxat. III, 285.

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Va l'Apòstol del amor. II, 398.
Vé del patir. III, 375.
Vell que t'ajups cap a terra. III, 338.
Venim d'Orient. III, 34.
Veníu a ma presencia. I, 248; III, 474; VII, 528.
Veníu a Mi, mon Cor a tots convida. III, 479.
Veníu a mi tots, — nos díu la Crèu Santa. III, 326.
Veníu, Jesús, a cremar. II, 321.
Veníu, pecadors. III, 431; VII, 361.
Veníu Sol, Solet. II, 334.
Veníuhi tots al cel d'aquesta vida. II, 248.
Verge del Roure. VI, 388.
Verge, en vostre Desposori. II, 324.
Verge María, Estrella de la mar. II, 223.
Vèrgens y sants, oh cignes que volàu. VII, 50.
Vés, adóbala, Francesch. II, 375.
Veu la hidra del infern. II, 64.
Veu passar la figura macilenta. II, 36.
Veu passar santa Teresa. II, 60.
Veuhi un novici fervent. II, 72.
Veùsela aquí; miràu sa gegantina altura. IV, 170.
Veyèume aquí, Senyor, a vostres plantes. III, 356.
Vich, oh reyna de Montanya. IV, 411.
Vina a penitencia. VII, 523.
Vina, 'm diuen sovint veus de sirena. II, 200.
Visca Lleó, Vicari del Altíssim! III, 517.
Viudeta-s queda Valencia. VI, 373.
Volàu, mos somnis, volàu. II, 177.
¿Volèu anar a la Gloria? III, 401.

Volguereu fer testament. II, 233.
¿Vols cullir en l'alegría? III, 376.
¿Vols ser felíç? III, 399.
Voltada de raigs d'or. VII, 209.
Voltada de turons, oberta y franca. IV, 351.
Vora la mar de Lusitania, un día. IV, 19.
Vora la mar hi ha un santuari. II, 211.
Vora un riuet de Judea. I, 64.
Vora voreta'l ríu. I, 128.
Vos al rossinyol diví. VII, 123.
Vos crida à la Gloria. III, 453.
Vos en Canà de Galilea un día. VII, 232.
Vos faig del enamorat. II, 274.
Vos l'ensarmenta un roser de garlanda. II, 230.
Vos sou del Sant Esperit. II, 227.
Vos sou la divina Ayrola. II, 224.
Vos sou la Terra sagrada. II, 229.
Vos sou lo sagrat Navili. II, 219.
Vos tornaré dexar, Jesús dolcíssim? I, 265.
Vostra amor es sense mida. II, 172.
Vostra corona d'espines. II, 188.
Vostre blau mantell es gran. IV, 308.
¿Vostres abelles hont són volades. V, 34.
Vostres braços, oh María. II, 172.
Vullch sembrar bons pensaments. II, 169.

Y

Y veu un àngel que vola. II, 44.

UNE DESCRIPTION INÉDITE DE LA DEMEURE

DE

DON VINCENCIO JUAN DE LASTANOSA

Il y a deux ans, mon attention avait été retenue par les manuscrits 18727[55] et 18727[45] de la Biblioteca Nacional de Madrid, relatifs à la demeure que Don Vincencio Juan de Lastanosa (1607-1684) possédait à Huesca. On y trouve en effet des renseignements très curieux sur le palais dont ce Mécène aragonais, protecteur des lettres et des arts, avait, à force de patience et d'argent, fait un véritable musée que les étrangers même venaient visiter. Incidemment, dans un article de la *Revue des Pyrénées* (T. XXIII, 1911) intitulé *Antiquaires d'autrefois*, j'avais eu l'occasion d'esquisser la physionomie de ce grand seigneur, qui mériterait d'être pris comme centre d'une étude où revivraient les Pellicer, les Ximénez de Urréa, les Andrés de Uztarroz, les comtes de Guimerá et tant d'autres infatigables érudits aragonais, de la première moitié du XVIIe siècle, dont les noms sont aujourd'hui tombés dans un injuste oubli. J'avais utilisé, pour cette esquisse, les notes prises dans le second de ces manuscrits. Le premier, intitulé *Narracion de loque le pasó á Don Vincente Juan de Lastanosa á 15 de Octubre del año 1662 con un Religioso docto y grabe*, vient d'être publié par D. Ricardo del Arco[1] d'après une copie assez exacte faite par Latassa et conservée à la Bibliothèque de Huesca.

Le second est incomplet, et sans titre, car le début a disparu : ce n'est qu'un fragment d'un ouvrage beaucoup plus considérable, puisqu'il n'en reste que les pages 102-149, cette dernière finissant au milieu d'une phrase. La pagination semble contemporaine du manuscrit.

Nous ne pouvons que conjecturer ce que contenaient les feuillets qui nous manquent : c'était, selon toute apparence, la description de l'extérieur du palais, puis des appartements du rez-de-chaussée et du premier étage. La

1. En partie dans un opuscule intitulé : *Don Vincencio Juan de Lastanosa. Apuntes bio-bibliográficos* (*Huesca, 1911*), et surtout dans un second : *Más datos sobre D. Vincencio Juan de Lastanosa* (*Huesca, 1912*). Il n'y manque qu'une courte liste d'ouvrages de la Bibliothèque de Lastanosa. J'ai pu me rendre compte à Madrid de l'exactitude de la copie de Latassa.

page 102 commence en effet au milieu de la description de la 24e pièce du premier étage ; puis on passe à la 25e et dernière, et l'auteur invite ses lecteurs à le suivre au second étage où se trouvaient la *Bibliothèque* et la *Collection d'armes* dont il commence la visite sous le titre de : *La tres cosas mas Singulares que tienne la Casa de Lastanosa en este año de 1639*. Il est intéressant de remarquer que ce document nous donne une date précise, et qu'il est antérieur de 23 ans à la *Narracion*.

La troisième des merveilles du palais est l'étang, qui égayait les jardins, et par lequel finit l'énumération des splendeurs de la maison ; il semble peu probable en effet qu'il manque un grand nombre de feuillets après la page 149, car cette dernière finit au milieu de la liste des visiteurs éminents qui avaient visité le palais et des appréciations flatteuses dans lesquelles ils résumaient leur impression.

Le manuscrit est complété par un certain nombre de plans qui permettent de se rendre mieux compte de la disposition des bâtiments et des jardins.

Il ressort des expressions de l'auteur que ce document a été dicté par Lastanosa qui y parle de lui-même à la première personne : mais il a été recopié par un scribe ignorant, qui ne comprenait pas ce qu'il écrivait et dont toute l'attention semble avoir été absorbée par le soin qu'il mettait à tracer les lettres ; le style est fort incorrect, les phrases donnent la sensation d'avoir été improvisées ; elles sont surchargées d'incidentes et d'épithètes qui les rendent souvent difficiles à comprendre. Quoi qu'il en soit, la physionomie de Lastanosa avec sa bonhomie souriante, sa courtoisie, son désir d'obliger, s'y manifeste à chaque page, soit qu'il se plaise à rappeler les merveilles de son « Palais du rire », de cette « pieza de burlas » où l'on devait s'attarder volontiers, soit qu'il explique que sa demeure est accessible à tous, ou qu'il s'offre à fournir des graines rares aux amateurs de fleurs ; à chaque ligne éclate la naïve satisfaction qu'il éprouve devant toutes ces belles choses qu'il ne se lasse pas de qualifier de très belles, « hermosas, mui hermosas, hermosisimas, » et dont il ne néglige pas de rappeler la valeur marchande, moins par vanité que pour les faire plus exactement apprécier. « Ces instruments de physique ont coûté tant à Paris ; cette statue fut payée tel prix à Naples, ce tableau telle somme à Venise. » Cette description, si peu littéraire, offre un grand intérêt pour l'histoire d'un livre fameux, le *Criticon* de Baltasar Gracian. Ce dernier fut en effet l'écrivain favori de Lastanosa, qui poussa l'admiration jusqu'à publier à ses frais la plupart des œuvres du célèbre Jésuite. En récompense, Gracian consacre un des chapitres du *Criticon* à la description des *Prodiges de Salastano* (anagramme de Lastanosa)[1]. On y retrouve, sous forme allégorique, toutes les

1. *Criticon*. Parte II, Crisi II.

merveilles de la fameuse demeure. Si, en entrant dans le jardin, Critilo et Andrenio entendent siffler le fabuleux basilic, c'est que Lastanosa se flattait de posséder un specimen empaillé de cet animal et que, dans une des salles de son musée, des automates représentant des fauves ou des reptiles faisaient entendre leurs cris ou leurs sifflements. On en pourrait citer dix autres exemples ; je me contenterai de signaler le rapprochement qui s'impose entre l'*Ile de l'Immortalité* décrite à la fin du roman, et l'îlot qui se dressait au milieu de l'*Etang* dont Lastanosa se montre si fier. Cela seul suffirait à rendre intéressant ce manuscrit ; mais on y trouve encore mille détails précieux : ici une lettre inédite de Charles-Quint, là, une autre de Don Bernardino Fernandez de Velasco, connétable de Castille ; plus loin c'est l'attestation d'un séjour de Gaston d'Orléans à Huesca, de deux séjours de Philippe IV à son retour de Catalogne, etc... sans compter quelques problèmes que soulève le texte : par exemple quel est ce Michel-Angelin qui est au service de Lastanosa comme sculpteur ? que sont devenues ses œuvres ? que faut-il entendre par ces statues de « *charol*[1] » dont il était l'auteur ? Je laisse aux archéologues le soin de répondre à ces questions et de faire revivre la somptueuse demeure de Lastanosa : il me suffit, pour le moment, d'avoir fait connaître ce curieux document et d'en assurer la conservation.

En le reproduisant j'ai respecté l'orthographe incorrecte du copiste ; mais j'ai dû créer entièrement la ponctuation, sans me flatter toutefois d'avoir toujours réussi à couper les phrases où elles doivent l'être.

A. Coster.

Manuscrit 18727[45] de la Biblioteca nacional de Madrid.

" ... tiene esta Pieza una Colgadura de flandes mui Rica con ermosos colores ; los balcones tienen quatro cristales quatro palmos de altos y zinco de largos, pintados en ellos bellisimos Paises para que, como las demas bentanas, tengan ese adorno

1. L'expression de « carton dado de charol » semble indiquer que, par *charol*, Lastanosa désigne un vernis. Le mot *charol* ne se trouve pas dans Covarrubias.

mas ; en la puerta que entra desde esta a la quinta Pieza del mediodia tiene Pilastras de Marmol so las quales ay dos Chicos de lo mismo, sobre una basa, asidos a un sarmiento que tiene hubas ; en el otro lado, en otra basa ay otro, y, en un manto que le cuelga del hombro, lleua tres perrillos, y la madre de los Perrillos lo ase del manto : figura Admirable. Entrase por esta Puerta a la quinta Pieza de esta Abitacion y vigesima quinta de este primer Suelo.

Pieza 25

Esta es la ultima que corre por las que van por la parte de fuera de la Torre de He[r]cules azia el mediodia : es hermosisima y es la que ocupan las señoras de esta casa. Tiene tres balcones al mediodia, muy dorados y hermosos, con segundas Puertas de christales, como los demas, y porque, aunque es grande, este mas abrigada. Esta Pieza llego a merezer la ocupara en el tiempo que adelante se dira el Sr Rey Phelipe quarto. Es su colgadura de damascos berdes, con galones y franxas de oro ; quatro mesas de piedra mui Rica, con mui ricos escaparates sobre ellas, y doze laminas mui ricas de diferentes santos. A la parte del Poniente tiene la Pieza un Retrete o tocador, todo hecho de Charol y espexos, todo el con una fuente en medio, de marmol blanquisimo, Iaspe roxo y verde : en la Pila que se mantiene el agua para labarse, un conduto, para que no acaue de llenarse de agua que con un Iarro hecha una hermosa Ninfa que esta sobre la fuente ; ay un tocador muy rico ; adelante se ablara de el ; tiene Puerta este retrete para una galeria que cruza toda la casa por la Parte del Poniente, con vista a los Iardines por sobre las casas de los Iardineros, Pintada toda ella de Monterias mui bien hechas : al cauo de ella ay otra ermosa fuente que con muchos adornos sale de la pared y coxe el agua una Pila de Iaspe mui hermosa. Aqui acauan las veinte y seis piezas que ocupan el Primer suelo de esta Casa que agrada mucho a Naturales y estranxeros, lo primero por las vistas de las ventanas, los muchos ador-

nos de colgaduras y Pinturas, fuentes, mesas tambien, de varias y bien bruñidas piedras; pero lo que mas a gustado a muchos es la pieza de las burlas, donde ai tanto que ver en figuras de hombres, fieras y Aves, que a sido para todos imbencion nueua. Los Estra[n]xeros dizen prueuan mal las fuentes por los quartos, porque bienen las paredes padeciendo desde los fundamentos, por vien hechos que esten los conductos, y que de muchos Palacios las an quitado porque arruinauan las Paredes.

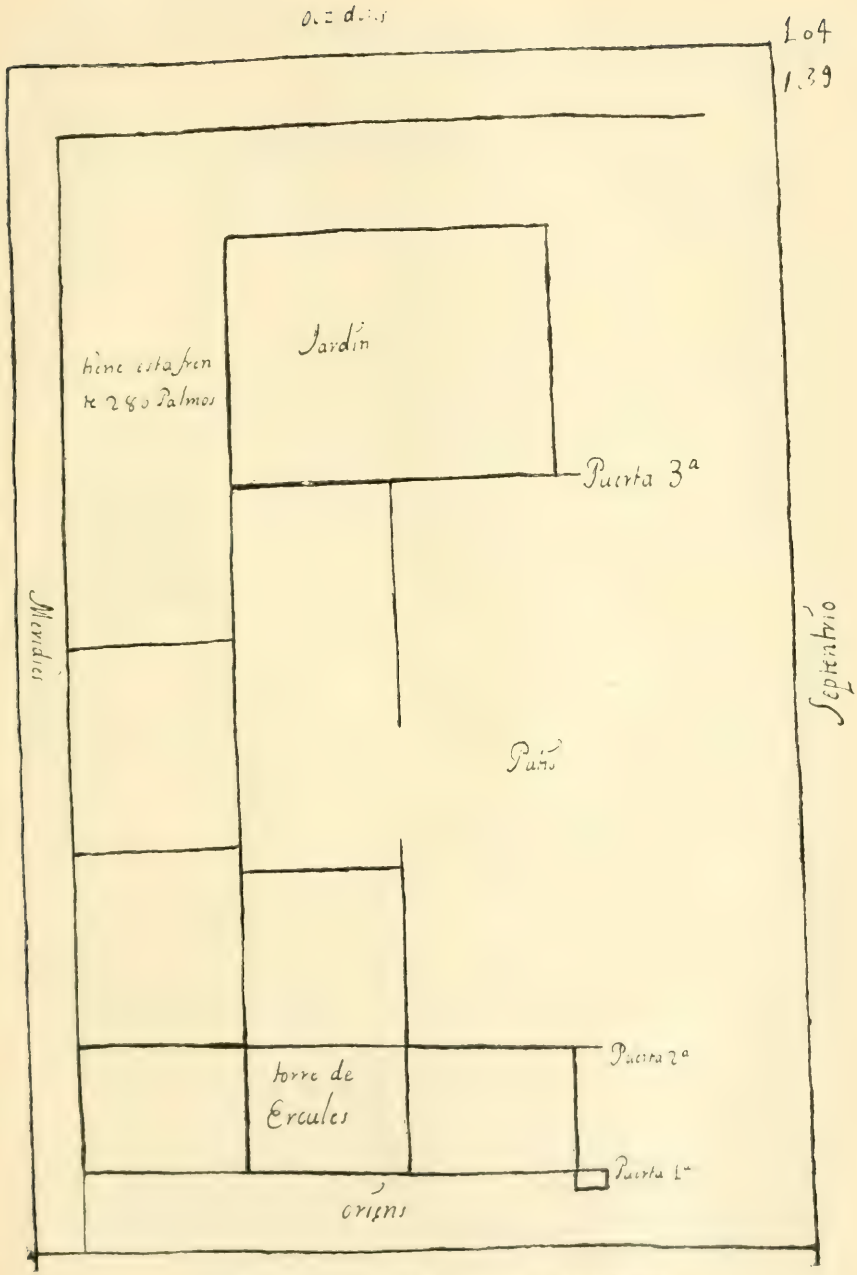
En la otra plana se señalara las lineas que se tiraron para hazer los fundamentos, para que los inteligente[s] bean lo que es: son solo las lineas de la media Casa.

Las dos mitades de la casa forman esta figura. Pues hauemos dado fin a lo que hai en el primer suelo subiremos al segundo, que aun ay mas que admirar, y ablare de Libros y Armas, los dos Polos del Mundo.

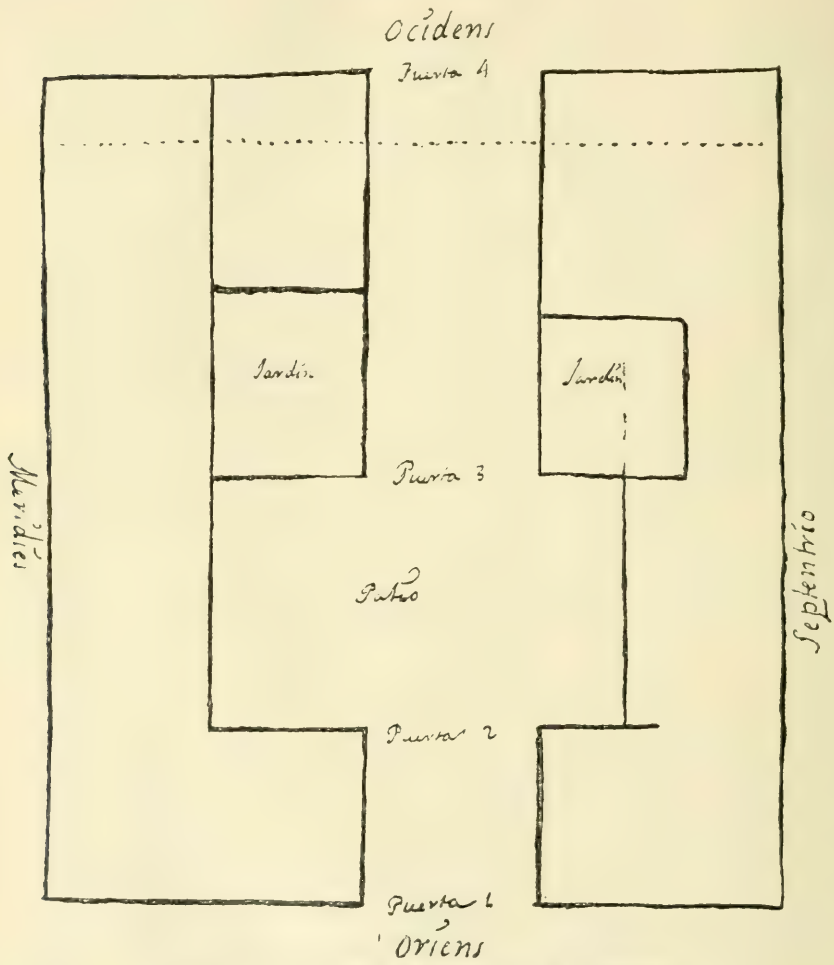
Las tres Cosas mas Singulares que tiene la Casa de Lastanosa en este año de 1639.

La Libreria

tiene zinco Piezas grandes, tres al Poniente y dos al mediodia, y ai en ellas 80 estantes, todosc on puertas de Lienzos pintados de fabulas, cerrados con llaue porque esten los libros guardados del polvo, y de algunos Curiosos que los quieren sin gastar las Sumas que me han Costado. Hazen, cerrados, una vista Hermosa por ser las pinturas de gran mano, y a mas tienen los Estantes encima estatuas de algunos Hombres Sabios, y entre una y otra dos Iarras de bucaro, Seis palmos de altas, con flores artificiales; y detras de esto, porque no se vea el blanco de la pared, un lienzo de lo ancho del estante hasta llegar arriva, pintadas en ellos las fachadas de las mexores Ciudades de la Europa; y sobre los estantes de Matematicas y Astrologia los Instrumentos de estas



Plan d'une moitié de la demeure de Lastanosa.



Plan des deux moitiés de la demeure de Lastanosa.

facultades, que me costaron en Paris 158 doblones. Tienen los 80 estantes 6698 Cuerpos de libros (los mas de folio Patente, enquadernacion de Paris) de todas facultades, y historicos, en latin, Castellano, frances, Italiano y Griego, con muchos Papeles

manuescritos en los mismos Idiomas, doctissimos, noticiosos, antiquisimos y Pasmosos.

Aora, Se hara Relacion por maior de las E[s]tatuas, Piedras, Medallas, y otras curiosidades que adornan la libreria y piezas Colaterales.

Pieza 1ª.

Tiene la Ymagen de Ch[r]isto, estatura naturel, de quien nos biene la Ciencia y todos los bienes : a sus dos Lados su Madre y San Iuan (todos hechos en Napoles, que todo esta dicho) Adbogados y Señores mios de cuanto Posseo y de todo lo Criado. Esta tambien San Bicente (la misma estatura) hecho por la misma mano, honra de Huesca su Gloriosisima Patria, Patron y Señor mio por siempre. ¡ Amen ! Costaron en Napoles 124 doblones.

Estatuas mas Pequeñas.

Huna Alazena Con dos Cristales (6 palmos de largos, 5 de anchos) que, puestos a lo largo hazen la Vrna de 12 palmos, y dentro toda la Pasion de Christo, de figuras de zera deuotissimas ; dos laminas de bronce con sus zeraduras sobre los cristales : en la una pintada la Ascension, y en la otra la Adoracion. Esta Vrna ocupa su puesto á los Pies de Christo, Maria y San Iuan sobre uno mesa de Lapizlazuli, con dos Dragones de Alambre dorados a fuego y esmaltados ; con lo que, debaxo de un dosel de terciopelo camesi con frangas de oro, se halla ocupado aquel puesto desde el pauimento al techo : alajas dignas del Pa[la]cio Real : assi lo digeron Siempre todos los que las han visto ; y yo estoi pronto a seruir a mi Rei con esto y todo lo demas que posco.

Esta a una esquina San Iorge, a Cauallo, sobre la Sierpe ; tan hermoso el Santo y el Cauallo como temible ella : hechos de Mazoneria, dorados y estofados, figuras de estatura natural estas y las que se sigen. A la otra San Tiago, pisando su Cauallo las cauezas coronadas de unos Moros que sirven de basa a su Cauallo.

A la otra San Martin partiendo la Capa con Christo, y a la otra San Lorenzo, a cauallo, con dalmatica, atropellando Infieles; todas de un tamaño, doradas y estofadas. Los estantes de esta pieza estan las puertas pintadas de historias Sagradas, correspondientes a los demas adornos y a los libros que en los estantes hay; porque Dios merece el Primer Lugar.

Pieza 2ª.

Tiene las Estatuas sigientes: Hercules luchando con el Gigante de T[r]inacria, que son tres montes tumulo de su grandeza; el mismo a otra esquina con la Ydra de Siete cauezas; el mismo a otra, matando al Leon Nemeo; el mismo a otra matando el Puerco de Calidonia, estaturas de 12 palmos de Carton dado de charol, tan terrible el por lo Valiente como espantables ellas por su fiereza, tan imitado el natural, que apenas pueden mirarse sin temor; y eran tales que me Merecieron la honrra de que me escriuiera una Carta el Sr Duque de Orleans, pidiendome los diseños de estas y otras Estatuas de las que auia en mi casa; su data en Paris a 4 de Iunio de 1631. Y Su Alteza me imbio dos Leones azecinados, de los maiores que tengo, como se bera quando se hable de ellos.

Las mas Pequeñas.

Huna Vrna, 8 palmos de larga, 4 de alta, con sus dos Cristales; dentro el baño de Diana con sus Ninfas, de zera, figuras de media bara, mui Hermosas, en una bien imitada fuente con sus Peñascos, Arboles y florestas; cosa en fin en que se esmero el Primor, mui agradable a la vista; sobre una mesa de Iaspe sobre dos Sirenas mui bien encarnadas y doradas; Sobre la Vrna el Dios Cupido, de Marmol blanquissimo, durmiendo sobre la aljaua.

Hai tambien 4 espejos que me dio el Serenisimo Sr Duque de Orleans; que el huno, Sin quitarlo de donde esta puesto, haze

de tres formas a quien se mira en el a diferentes distancias; porque, a la regular, haze una Cara grande pero hermosa; un paso mas apartado, mayor y mui fea; y otro paso mas lexos mui pequeña, linda y Caueza abaxo; cogiendolo en la mano, y poniendola al Sol, imbiando el reflexo a cierso distancia, enciende toda Cosa Combustible, y, de noche, Puesta una vela delante de el embia el reflexo tan lexos que a mas de 50 pasos, se leera un papel.

Ay otro espexo prolongado que, mirado perpinticularmente (*sic*) haze una Cara etica, seca, larga, y Mazilenta; colgado el cristal por la parte que es prolongado, la haze al contrario, porque la haze redonda, llena y de buena color; seis pasos apartados de el colgado por esta parte, un Enano perfectísimo; colgado por la parte que es largo, a menos distancia de tres pasos haze una figura tan estrecha y larga que es un traslado de Don Quixote. Ay otro en Obalo perfecto, que, mirado a distancia proporcionada haze una cara viexa con una zicatriz en el carillo, drecho, grandissima nariz, con una barruga en ella, y gran Cauallete, el ojo hizquierdo torzido, puesto de arriva abaxo, al contrario del otro; y lo que peor llevan las Mugeres es unas rever[en]dissimas barvas que las acavan de Hermosear; y, impacientes de verse tan trocadas, pagan el metamorfosis con infinitas maldiciones, al que lo hizo, su avilidad, al que lo compro, y a mi porque lo tengo: este ni el de arriva, al Sol no embian ningun reflexo.

Ay otro en Obalo prolongado con quatro zercillas a la circunferencia, porque, colgado en cada una de ellas, representa diferente figura. Puesto en la zercilla del un estremo prolongado, haze la cara en triangulo en esta forma: la barua la una punta, los oxos y cexas en linea azia las otras dos puntas; puesto por el lado opuesto haze los Carillos con dos bolsas, y la frente en punta, y si fea la una, tanto o mas la otra.

Colgado en una de las otras dos cerzillas haze la nariz mui roma y remangada acia la frente, la cara corta y ancha, los oxos

cuatro dedos de largos, dos tumores a las dos sienes, como los dos puños, que nos seruiran de alforxas debaxo las quixadas baxas de la opuesta cara.

La Opuesta tiene lo dicho en la parte baxa de las quixadas, la voca grande, con gran cauallete la nariz, de forma que cubre, casi, la punta parte del labio ; los oxos como los otros mui largos, las cexas Iunto el pelo ; que todo haze una como se puede discurir de cara tambien pintada ; el lleua infinidad de maldiciones como los otros, pero ellos estan mui luzidos. Dios los libre de Pi[e]dra, que hara mas estrago que las maldiciones ; ellos son mas disgraciados que los que siempre mienten.

Ay tambien otra alazena, quatro palmos y medio de alta y 8 de larga, y cubiertas las paredes de ella de espexos mui unidos ; el pauimento es un Iardin mui Hermoso, con mucha variedad de florecillas, plantas, arboles y fuentes, y, a los dos rincones, dos peñascos con dos pedazos de Mar : en el uno desnuda y encadenada Andromeda, que quiere comerla el Monstruo marino, y que la Libra Perseo en su cauallo alado ; al otro rincon Anxelica desnuda, y atada a otro peñasco, para que otro Monstro Marino la comiera ; y Peleando Rugero con el, la quiere librar ; y unas por su belleza, por la Valentia otras, la[s] otras por su fiereza, todas son est[at]uas primorosisimas, y, como estas y la florida Ysla que abrazan los dos brazos de Mar, nos los repiten los espexos, haze todo una armonia que embelesa la vista.

Esta alazena tiene por puertas dos laminas de Bronze, pintada en la una huna Batalla en que ban de vencida las Amazonas, y otra Batalla en la otra puerta, en que ban vencidas las tropas de Dario ; y, Prisioneras la Muger y las hijas de Dario, las presentan los Soldados a Alexandro : la una y la otra de mucho p[r]ecio.

Sobre esta alazena, sentados en dos Peñascos, Venus y Adonis de Charol, figuras de seis palmos hermosisimas : esta sobre una mesa de Iaspe, sobre dos Leones de mazoneria admirablemente hechos.

Hai una Arquimesa hecha de metal, con dos grifos que la sostienen ; en la tapa que es de una pi[e]za, seis palmos y medio de larga, tres y medio de ancha (es lamina del propio metal), pintada [*sic*] en ella el Robo de Proserpina ; a los dos lados, asidos a la arquimesa dos Satiros, de la estatura de hombres, y en las manos libres una Alabarda : son de charol ; y de lo mismo el Rovo de Elena y destruccion de troya sobre ella, de figuras de tres palmos Hermosisimas ; y dentro de la Arquimesa quatro mil ochocientas y noueinta y zinco monedas de oro, grandes y pequeñas, que, entre todas, pesan dos arrobas veinte y seis libras, de muchos de los Emperadores Romanos y Griegos, seis Ydolos, de piedras no conocidas los quatro, y los dos el uno de porfido, el otro de serpentina, pero tan feos como las almas de los que les tributavan adoracion : lamentable Zegedad [*sic*] tener por Dioses figuras de animales. ¡ La misericordia del Altissimo de a todos el verdadero conocimiento ! De estos y otros que tengo se dira adelante las formas, las naciones que los adoraron, por donde los tuve y quanto Costaron, las cartas en los idiomas que estan, y deuaxo de cada una la traduction en el nuestro.

Adviertese que en las piezas dichas, y las que estan por dezir, devaxo de las mas baxas tablas asta el Suelo esta lleno de cosas curiosisimas naturales y artificiales, criadas y hechas en las quatro partes de el Mundo, que, si se vbieran de relatar por menudo, hauia mucho que escriuir, y asi solo digo que de gueuos de Abestruz, otras Aves y Pescados, los ay tantos que pasan de doscientos, y [en] el mas pequeño cauen zinco libras de agua, y, en el que mas, diez. Todos tienen las Cascaras fuertes, algunos mui blancas, otros no tanto, pero todos lisas que parecen ua piedra mui bruñida ; la cascara mas delgada de ellos tiene el recio de un real de a ocho, el que mas, como dos.

Pieza 3ª.

En esta pieza aprenden todos los animales a espantar con sus

bien imitadas fierezas, y, con ciertos artificios, qual brama, qual ruxe y qual silva : aqui ay Serpientes, Dragones, Leones, Leopardos, Grifos, Elefantes, Rinozerontes, Camellos, Panteras, Tigres, Osos, Lobos, Cocodrillos, todo de Charol, dado el ve[r]niz del color corespondiente a cada uno; y aunque a la vista son espantables, hacen que se alaue a Dios que crio tanta variedad de cosas sujetas al hombre.

Ay huna alazena de Cosas preciosas del Mar, en caracoles y conchas, todo de la Madre de la perla, unos guarnecidos de Plata, y otros sin guarnezer, segun las hechuras de ellos, pero los mas Sin aver Sacudido las perlas, como en ellos se ve ; tiene doze palmos de alta ; tiene por pies dos delfines de metal, dorados y esmaltados de verde, y sob[r]e ella dos sirenas de Charol, Hermosissimas, los medios Cuerpos de Muxeres hermosissimas, bien enca[r]nados con los Cauellos dorados, los otros medios, que son colas de Pescados, dorados y berdes, ymitando el color de ellas quanto es posible.

Ay una arquimesa que sustentan dos Agilas de bronze dorado ; la tapa es de madera, pintada una lamina de Monteria con muchos cazadores y muchas fieras con variedad de modos de ¡cogerlas vivas ; encima tres ramos, o arbolitos de coral que todos pesan quareinta y seis libras, maior el de medio que el de los lados ; y dentro la arquimesa zinco mil y setecientas monedas de Plata de antes que los Romanos binieran a España, con caracteres hebreos y fenicios las mil, las demas del tiempo del Senado de Roma, y las mas de los primeros Emperadores ; de estas y las de Oro las mas son duplicadas, que las separare para hir dando a los Curiosos : pesan las dichas monedas tres arrobas diez y nueue libras. En medio de las Aguilas que siruen de pies ay dos Ydolos que binieron de la florida, tan feos quanto no puede esplicarse ; son una bara de altos, de piedra transparente, de color del vino blanco, y mui lijera, tanto que entre los dos no pesan diez libras. Al formarlos se conoze quisieron formar hombres, con rostros feisimos ; en su lugar se pondran las for-

mas de estos, y de todos los demas, quienes y de donde los traxeron, lo largo y recio.

Pieza 4ª.

En esta Pieza ay una Alazena que Casi todo lo que ay en ella lo dio el Señor Emperador Carlos quinto a la Señora Doña Maria Iuana de Ribas y Silva, mi tercera Abuela, muger de Iuan Lastanosa, Maiordomo de la Serenisima Señora Doña Maria de Austria, Reyna Viuda de Vngria y He[r]mana de nuestro Señor el dicho Emperador; y fue lo que su Magestad la dio, y esta en la Alazena: dos seruicios de mesa, uno de China, pintadas admirables fabulas, cuatro dozenas de platos grandes, una dozena de fuentes, seis Iarros, dos dozenas de escudillas, ocho Saluillas con una dozena de basos cada una, todo de la misma pintura, todo admirable por lo bien trauaxado y rico.

Otro servicio todo de Benturina, que se compone de veinte y quatro platos, otras tantas escudillas, seis fuentes, quatro Iarros de diferentes hechuras, una fuente onda, para lauar las manos, y una escriuania con una mesa mediana de lapizlazuli, pies y todo; alaxas riquisimas por su materia y forma, de manera que lo que menos valia eran dos Salvillas, con media dozena de vasos cada una, grandemente hechas, una docena de Cucharas y otra de tenedores, todo de oro, con una carta de su Magestad para dicha Señora, cuia copia se pone.

Carta de la Cesarea y Catolica Mᵈ del Sʳ Emperador D. Carlos V. " Doña Maria de Rivas, el Duque de Saxonia me ha dado esas bagillas para mi mesa, y no son, por su delicadeza, para la mesa de un Soldado, y mui propias para la de una Dama; y deuiendo en fuerza de hombre honrrado ser agradecido al hospedaxe que, quando estauamos en España, me hizisteis en Monzon, os embio el regalo todo entero, como me ha benido, Sin tomar mas que essa espada que embio para Vuestro Esposo Iuan Lastanosa, en cambio de las que me emvia de los Generales

de francia. Me auisareis si ha llegado todo sano, que tendre gusto de que nada se aia rompido. Se que bais mucho a cazar ; mirad sean buenos dias, porque ese pais de flandes es destemplado. Tambien he tomado para mi quatro Cauallos. Dios os guarde. Praga i Marzo, a 20 de 1541.

Carlos Emperador. "

Esta esta alacena Sobre dos Leones dorados, y cada uno tiene un mundo en la mano y un rotulo en la boca que dize : " Este y el otro son de Carlos. " Ay aqui un arquimesa en que hai monedas de oro, Plata y cobre, mas bien trauaxadas, de muchos de los Emperadores Romanos. Pesan las de oro doze libras zinco onzas ; ay quatrocientas y veinte y dos. Las de Plata pesan veinte y seis libras y Son seiscientas y tres. Es una lamina la tapa de la arquimesa en que esta pintada la fragua de Bulcano, admirablemente pintada : Bulcano tiene en las tenazas una armadura, y los dos fieros Cic[l]opes, Esterope y Brontes, aiudando a martillar, y muchas armaduras colgadas en la oficina ; otros andan con el Carbon, otros en las manchas otros en otra fragua tirando Planchas y, en medio las dos fraguas, pintada una targeta, escrito en ella : " Sin cesar punto nos haze trauaxar Don Carlos V. " Es mui Rica aunque no huviera venido por la mano que vino, que fue la del Exmo Sr Don Bernardino Fernandez de Velasco Condestable de Castilla y Leon, como se bera en la siguiente Carta.

" Amigo y Señor mio, pasmado de hauer visto las grandezas de la Casa de V. S. tanto en libros como en alaxas Riquisimas, Alacenas, E[s]tatuas, pinturas, Monedas, Armas, Iardines, Grutas, Estanques, que me pareze que en los quinze dias que estube en la Casa de V. S. siempre vi cosas nuevas en todas las ostentosas piezas de tan Magestuosa casa, que goze poco por estarnos lo mas en la Libreria donde auia tanto que admirar, que aun en hun Monarca fuera cosa de gran empeño Iuntar tal Cumulo de cosas de tan remotas partes, pues aun para solo los portes se abra consumido muchos millares de doblones, por lo que dize

mal quien dize : « El que ba a Huesca y no ve Casa de Lasta-n[o]sa no ve cosa », porque diria mejor : « Quien va a Huesca y no ve la casa de Lastanosa dexa de ver quanto tiene el Mundo ». Ay remito a V. S., para que ponga entre las muchas que tiene, doscientas y zinquenta monedas de oro, las mas modernas de Tiberio Cesar, de Plata; van trescientas y veinte y zinco; mi Padre las guardaua; no se de donde las huvo; aqui estan archivadas y nadie las ue; ay seran vistas de muchos naturales y Estrangeros. Embio para la Armeria essa Cota de Armas hecha de redecilla de Yerro, cubierta con guarniciones de otra de oro, red primorosisima ; el escudo de azero Colado con los blasones de su Real Casa; que todo lo gano el dia que lo hizo Prisionero al Duque de Saxonia el Excelentisimo Conde de Baradin caballero del Toyson, General de la Cavalleria de Don Fernando de Austria Rey de Boemia, Natural de Monzon en el Reyno de Aragon, llamado Don Pedro Lastanosa, hermano del Bisabuelo de V. S. cuios papeles, y los del gran Padre de V. S. no ojala se hubieran perdido, lo unos por la distancia, lo otros en el Mar, y asi por la razon dicha deue estar esta armadura con las que V. S. tiene dadas por los Reies a los Antecesores de V. S. Doy mi palabra de bolver a ver esos portentos con el animo de estar dos meses : si alguna moneda llegase a mi mano, con mucho gusto la recogere. Dios guarde a V. S. muchos años. Madrid a 8 de Abril de 1636.

Afectisimo Amigo de V. S. el Condestable. "

Hai en esta pieza, en el mexor puesto de ella un grande dosel de terciopelo con franxas de oro y devaxo de el la E[s]tatua del Sr Emperador Carlos V, puesto a ca[ua]llo, estatura regular, de Charol, las quatro partes del Mundo de Muxeres Ermosisimas arudilladas : cada una tiene una tarxeta que ofrezen con un mapa y un rotulo, que va por sobre las quatro tarxetas, que dize : « A ser mas Compañeras riñeramos por ser de las primeras. » Ai tambien doze estatuas, tambi[e]n de Charol, fabulosas, mucho

mas peceñas [*sic*], pero hermosas. Las demas curiosidades son muchas y es largo el Relatarlas todas.

Pieza 5ª.

Tiene la siguiente una arquimesa de euano y marfil con doze gauetas : en la primera ciento y diez y seis zafiros mui brillantes y hermos[os], con las cauezas de los emperadores de Constantinopla las mas, las menos de los de Roma.

2ª gaueta : tiene veinte y dos diamantes en los quatro de ellos, esta la Caueza de Santa Elena, porque estan estas letras ELENA .A. G. ; en seis de ellos que al parezer son de la Emperatriz faustina, pues esta su nombre y estas letras FAVSTINA. S. A. G. T. Los otros son mas pequeños ; tienen algunas letras ; no puede leerse nada. Ay en ella a mas de dichas piedras que estan en su cagita muchas cosas curiosas del Mar y estraordinarias.

3ª gaueta : ay dos esmeraldas de Tiberio Cesar ; esta su efigie de medio Cuerpo, y escrito en la una Tiverius C. A. S. G. X. y en la otra Tiberius .I. A. P. I. ; ocho amatistas ; en tres de ellas esta el Emperador Comodo, de medio Cuerpo, y escrito Comodus .I. S. A. en la una, en las otras Comodus .A. F. R. y Comodus .F. R. A. S.

Ay tres Iacintos, escrito en ellos Caligula .A. S. G. P. y en medio un Ramo de Laurel, esto en el uno, y en los dos dize Caligula .R. I. X. I. en medio otro ramo de laurel. Ay quatro Rubies, esculpido Neron de medio cuerpo, y por orla NERO .A. C. S. I. Ai veinte i tres topacios, de diferentes Emperadores y Emperat[r]izes, de medio cuerpo doze ; las orlas tienen las mismas letras, algunas mas, otras menos ; las onze no tienen mas que las cauezas coronadas de laurel : las acompañan dos lagartillos de esmeralda prodixiosamente trauaxados ; Iuntos los dos forman un Ioielito tan grande como un real de a quatro, y escrito en el cuerpo de uno Claudia Agusta, alaxa digna de ser de

una Emperatriz. Ay dos Aguilas imperiales de un Zafiro, escrito en el pecho de ella faustina y, deuaxo el nombre, estas dos letra[s], S. A. Ay mas un pedazo de cristal congelado, y dentro de el congelada una lagartixa, todo una Pieza, hobra que solo pudo hazer la Naturaleza. Ay dos Zafiros mui claros del gradario de un deciocheno, con una caueza coronada de laurel, y por orla estas letras OCTAVIANVS .I. A. M. R. Ay asta ciento mas que no se que son aunque mui hermosas, todas sin letras, pero grauadas en ellas algunas Cauezas, Coronas de laurel, ramos de olivo ; en otras una Palma, en otras un Cieruo, todas de ermosisimos colores, cosa mui deleitable a la vista.

En tres gauetas Siguientes ay dos mil Camafeos de mui varios colores, esculpidos en ellos los medios cuerpos de muchos de los Emperádores Romanos, con sus nombres por orla, en otras Palmos, Laureles, Ciervos, las dos Aguilas, Delfines, coco|d|rillos.

Ay quatro gauetas de pedazos de minerales de diferentes metales y piedras preciosas, como se sige : una tiene seis pedazos como el puño, y quatro algo mas pequeños, en ellos se ben las benas del oro, recias la que mas como una paxa. Salen por a|g|ugerillos del mismo mineral que es una piedra blanca, y mui fuerte : quedan las venas del oro al romperse el mineral, pedazitos largos que tendran el largo como tendria el recio la parte de peña que al golpe salto; y no todas las venas las sueltan los a|g|ugeros de la peña, que tambien se lleua porciones por lo que es menester desacerla mucho para sacarlo todo; tengo sacado de los mismos pedazos que eran mayores quatro barrillas que pesan veinte y dos onzas y un quarto, y tengo en pedazos de venas que no he hecho fundir doze onzas y dos quartos.

El mineral de Plata es tambien blanco, y fuerte la da (?) como el del oro : tengo en venas ocho onzas y en barrillas quarcinta; son los pedazos de mineral catorze.

Ay en los minerales, tanto en los de oro como en los de Plata, muchos pedazos de venas que dan al separarse algun pedazo qual un dedo largo, qual dos, algunos mas y algunos menos : por esto

los tengo pesados, y pesan los de oro diez y nueve libras zinco onzas y tres quartos; los de plata pesan veinte y zinco libras y siete onzas.

Ay tres pedazos de mineral de diamantes : es peña durisima, piedra blanca y estan metidos dentro de ella a pedazos los diamantes que aun en bruto muestran sus luzes. Hize serrar algunos pedazos con unas sierras pequeñas bien templadas, y mojandolas con sangre de cordero serrava un hombre al dia aun no medio dedo; embiome un pedazo de las tres el Sr Duque de Orleans con otro pedazo de todos los que se sigen, deuiendo a su Alteza muchos fau[o]res, y mucho de lo que tengo. Pesados los tres pedazos pesan zinco libras quatro onzas dos arienzos; y en una cagita treinta diamantes labrados : no son yguales en el grandario, pero los an tasado los Plateros en esta forma; 6 a cinco pesos; 10 a doze; 8 a veinte y zinco; 4 a zincuenta; 1 ciento; 1 ciento y treinta pesos. Se entiende que los precios es por cada uno. Ay quatro pedazos de mineral de Rubis, piedra blanca no tan fuerte como la de arriva : estan metidos como los diamantes, se sieran mas aprisa, y se uen mui roxos entro la piedra; sacan las luzes travaxados : tengo ciento de ellos, los zinquenta tasados por ziento y doze pesos, los treinta y dos en novei[n]ta pesos, los diez ochenta, los ocho ciento pesos. Es un pedazo de los dichos de dicho Señor Duque; pesan las quatro piedras siete libras seis onzas; son unos de Color mui enzendido, otros menos.

Ay zinco pedazos de mineral de Esmeralda, peña mui dura y blanca : estan en la peña como las otras; se uen a trechos las Esmeraldas; cuesta mucho de serrar; he sacado de ellas Zinquenta tasadas unas con otras por doscientos pesos : otras veinte esmeraldas por ziento y doze, 8 mas por ciento y ochenta pesos. Pesan los minerales onze libras y siete onzas. Tiene parte el Sr Duque. El precio de ellos aqui se entiende por todas, segun a su gradario.

Ay dos pedazos de mineral de zafiros fortisimo : tambien de estos ai claros como los diamantes, otros tiran algo al azul zeleste,

pero clarisimo : tengo de ellos treinta, los doze tasados a quatro pesos cada uno, los ocho a siete cada uno, y los diez a doze pesos cada uno. Pesan los minerales doze libras y tres onzas. Imbiome el uno el Señor Duque.

Ay de topacios, Iacintos y otras piedras; de estas aun no he sacado ninguna : se ve lo que son, algo diferentes los Colores de los minerales.

Las de mas gauetas estan llenas de curiosidades hechas de oro, de Plata, de Piedras, caracolitos de mar, conchitas, y cosas raras del occeano y mediterraneo, ya naturales, ya artificiales.

Ay sobre la Arquimesa una arquita de Yerro : en ella ay tres pedazos de la Piedra Yman, el mas pequeño como un gran membrillo, las otras mayores, y la una mas que la otra, y a los lado[s] de la arquilla dos tinaxitas de Bucaro, zinco palmos de altas; esta sobre una mesa de lapizlazuli que sustentan dos Monstruos marinos. Ay estatuas algunas de Pi[e]dra : estas son pequeñas : ai dos Zentauros de Charol grandes, quatro Diosas de charol muy Ermosas : Iuno, Venus, Minerva y Palas. Ay muchos caracoles marinos de madre de perla, maiores que cauezas de hombres, y diferentes figuras ; dos arbolitos de Coral, el uno quatro palmos alto, el otro poco menos ; 8 Idolos de piedra desconozida. El que es mas alto no llega a tres palmos : se ablara de ellos a su tiempo.

Por la puerta que sale de esta pieza, que guardan los dos Centauros con dos clauas, se entra en una pieza llamada de los Emperadores, por estar rodeada de muchos de ellos. Es redonda, con una media naranxa bien pintada : deuaxo de ella los Emperadores, y debaxo de ellos dos estantes en media luna a tres estancias cada uno ; y a las dos manos para dexar franca la puerta y ventana ; en estos Estantes ay a zinco tablas en cada uno, y en los seis treinta. De todas ocupan las quatro altas los papeles y libros de mi casa y de otras que hon recaido en ella : en las tablas bajas ay muchisimas cosas curiosisimas, del Mar de las unas y las otras Yndias. Pues entre otras cosas ai mas de ciento y sesenta

cocos, el mas peceño como un buen melon : de estos la maior parte estan labrados ; los demas estan dentro sus cascaras, abiertas por un lado, para que se bea, estos mas gra[n]des, porque la cascara tiene mas de dos dedos de recia ; estas y otras muchas curiosidades estan por deuaxo los estantes para que todo este ocupado ; colgado de una cuerda que baxa de la media naranxa esta colgado un Basilisco arezinado ; diomelo el Sr Duque de Orleans, que a no ser por su Altezа y otros Señores no me era posible el aber luntado tantas cosas que con razon se pasman quantos las ven, y la compostura de ellas, tanto que todos alaban a Dios criador de todo.

A la mano drecha de esta pieza ay una estancia para tomar el Sol, mui bien pintada y labrada con agatas y otras esquisitas piedras, y espexos ; tiene dos diuisiones en forma de dos capillas con sus bouedas que estan cubiertas todas de conchas de muchos generos, pero todas de la madre de la perla, guarnecidos los arcos de lo mismo y espexos ; desde la mano yzquierda empieza una Gruta, frente de las bentanas del medodia, donde se uen por aquellos peñascos todo genero de animales y quareinta cueuas de Santos ; estos son de metal porque come estan al agua, sean durables ; pero son primorosamente baciadas. Aqui da fin la Libreria y sus agregados, en donde no solo se labra el entendimie[n]to, pero muchisimo de lo escrito se ve por experiencia. Dexanse de poner muchas curiosidades, por no cansar al Letor : ai se veran, que a nadie se niega la entrada.

Razon sera tengan su lugar las Armas, despues de las Letras, porque sin ellas el baliente no sera mas que hun Leon ; con ellas sera dos.

ARMERIA

1^a Pieza.

Tiene veinte estantes, a veinte y zinco alcabuzes, que todos son mil : deuaxo los estantes, tendidas en el suelo, quatrocientas

Picas, cien partesanas. Sobre los estantes ay dos Leones azezinados, dos tigres, un Leopardo, tres Panteras, todo animales fierisimos, tamuien azezinados que ni aun las pieles no han perdido nada. Embiome dos panteras el Sr Duque de Orleans; colgadas en el techo ay diez vanderas de Moros con dos cauezas con sus tocas, y en medio de las dos en arauigo dize : " Para siempre. " Sobre lo escrito una Salamandra. Son todas de una telilla mui delgada, y no es lino, Seda ni lana : ay entre ellas colgado un Puerco espin. Lo[s]demas arcabuces estan baxo los estantes.

2ª Pieza.

Tiene los mismos estantes, los mismos alcabuzes, doscientas picas, cien alabardas : sobre los estantes un Leon, un tigre, dos Osos, dos Xaualis y dos cauezas de Elefantes, colgadas en el techo beinte banderas de Moros y turcos, las catorze, unas con medias lunas, y otras con animales, y Seis un turco Pintado dandole con el pie a un Mundo.

3ª Pieza.

Tiene doscientas Ballestas con sus alxauas llenas de flechas, cien Mosquetes con sus flascos y horquillas, zinquenta armaduras enteras de los pies a la Caueza, mui vién labradas, puestas en la Pared como si fueran hombres vestidos de modo que dan miedo, pues tienen todos levantadas las viseras y puestas dentro caras de carton. Tiene cada uno su escudo mui lustroso, labrado, y una rosa en medio con una punta de un palmo, doradas Rosa y punta al fuego, y cada uno la espada colgada en la manopla ; ay dos cauezas de Rinozerontes tan grandes como las maiores tinaxas; en medio una de elefante maior que las dichas, dos cocodrillos imviados por el Sr Duque de Orleans, doze vanderas colgadas en el techo, como las dichas, y ocho galapagos, una bara anchas las conchas, y la que menos no le faltan tres dedos,

y zinco palmos por lo largo. Las cauezas son como melones grandes : los traxeros, de Yndias ; pasa la mas peceña tres arrovas ocho libras.

4ª Pieza.

Tiene zinquenta hombres armados como los dichos : ay cien alabardas, cien arcos, sus arpones llenos de flechas, muchas armas antiguas y raras ; pero lo mexor que ai es una alazena en que se guardan las armas y armaduras siguientes del Rei Don Iaime de Aragon, llamado el conquistador, grabado en el Peto con oro lo sigiente : " Iacobus Rex Aragonis. " Esta toda entera, sino la manopla izqu[i]erda ; en el escudo esta sobre el azero pintado con esmalte una Cruz roxa.

Ay otra que el Señor Emperador Carlos V llevava el dia que entro en Tunez y la dio a Iuan Lastanosa, mi terzer Abuelo : es entera ; esta primorosamente trabaxada, y grauada con oro todos los remates de las piezas, sin quitar de ella sino una corona que lleuava por remate la zelada.

Ay otra del Señor Rey Don Pedro llamado el Cruel en Castilla : es mui pesada ; no tiene mas grauazon que en el peto : " Petrus, Rex Castele ». Tiene escudo y espada, grauado en la oxa su nombre. Ay otra del Conde de Trastamara, Hermano del dicho Rei don Pedro, y que despues le sucedio : esta mas bien travaxada, mas ligera, y mas grauada, porque en el peto dize : " Enrique Conde de Trastamara ", y todos los filetes de oro. La espada dize lo mismo, y el tragico puñal que lo hizo Rey. Esta en la hoja su nombre como en lo de mas. Su Escudo lleua grauado de oro el raio de Iupiter.

Ay otra mas curiosa que todas ; dize en ella : " Enrrique de Valois. " Tiene grauazones de oro y esmalte. El escudo tiene una orla en medio, y dentro dize : " Valois ". Y vio con ellas el Sr Emperador Carlos V a Iuan Lastanosa, y dixo : " Iuan, las Armas de francia tienen pazes con el Turco, y asi no podeis pelear con ellas ; os pondreis las que ayer traxe a Tunez. Esta en

una cagilla de plata como un cañoncito la Saeta con que los Moros mataron al Rey Don Sancho en esta Ciudad, entrandosela por la escotadura baxo el brazo drecho, suceso que aun aora puede llorarlo Huesca.

Esta el puñal de el Rei don Pedro de Aragon, con el qual se corto los dedos, porque, estando enoxado quiso romper con el el libro de los fueros de este Reino de Aragon : esta su nombre grauado en el, es de marfil el puño, labrado de oro ; la oxa es dos palmos larga, ancha dos dedos, mui grauada, con oro rebutido en el azero, y en medio dize : " Soi de don Pedro Rey de Aragon. "

De El Sr Don Phelippe 3°

Ay un alfange guarnecido de oro, y muchos diamantes, que su Magestad dio a mi Padre Iuan Agustin Lastanosa, General de sus Galeras, es alaxa de mucho precio.

De Francisco 1° de Francia.

Ay dos espadas de mucho valor : el puño guarnezido de oro y para guardar la mano dos conchas de pescado delgadas, mui claras y fortisimas : diolas su Magestad en Paris a Iuan Lastanosa mi te[r]cero Abuelo, estando imbiado del S. Emperador Carlos V.

De Soliman Emperador De los Turcos.

Ay dos alfanges primorosisimos y ricos, porque los puños son de oro y varias piedras preciosas y medicinales, tanto que, tomandolos en la mano, instantaneamente se siente en el brazo mucha mas que doblada fuerza; una ropa talar con mangas de Padre Agustino, de esquisitas plumas y perlas, con una red de oro por brazos y cuerpo, por aforro es armadura arto fuerte ; un adrezo de Cauallo con mucho correaxe cubierto de madre de la perla engastada en oro ; un turvante primorosisimo con faxa de

red [d]e oro y pedreria, con una media Luna mui resplandeciente; pero no conozen los Plateros de que metal es, ni de las Piedras conozen mas que las esmeraldas y ruvis; las que ay de estos dos generos dizen que valdran cien doblones, y doscientos la redezilla que guardar la caueza. Esto dio Maomet Soliman a Pedro Lastanosa, estando en Constantinopla por Embaxador de el Rey de Boemia y Hungria el Sr Don Fernando de Austria, que fue Emperador despues de su Hermano el gran Carlos V, al que sirvio, asta que en una Batalla murio mui lleno de Honores, pues lo hizo Conde, General, Embaxador y le dio el Toison. Dicho Pedro Lastanosa fue natural de Monzon y Hermano de Iuan mi tercer Abuelo.

Reyes moros de España.

Ay tres alfanges de tres Reyes de Granada, grauados en las oxas con oro sus nombres; ai dos de Reyes de Toledo, dos de Reyes de Cordova, tres de Reyes de Seuilla, uno de un Rey de Iaen, otro de un Rey de Almeria; ay de estos mui buenos, pero no mui Ricos : algunos tienen en las bainas algunas planchitas de oro; todos mui curiosos, y mas fuertes que ricos.

Lo que Coresponde a Cauallos.

Ay en esta alazena veinte adrezos de Cauallos; los corespondientes a las armaduras dichas son mui ricos porque todo el coreage esta cubierto de bronzes dorados, y esmaltados con admiracion; los otros adrezos estan tambien cubiertos de metal dorado, pero con menos esmalte; ai estriuos corespondientes, dorados y esmaltados, sumamente ricos, en especial los del S. Emperador Carlos V, y los de el gran Turco. En esta pieza ai variedad de animales fierisimos, pues es justo que la mayor soveruia rinda vasallage a cosa que lleuo nue[s]tro Gran Emperador. Ay dos Leones mui grandes, tres Tigres, des Panteras, dos Leopardos, dos Galapagos tan grandes como mas que medianas mesas. En el

techo ai veinte y quatro banderas de Turcos y Moros, de delgadas y esquisitas telas con cauezas de Moros, algunas animales pintados, y en arauigo escrito : " Para siempre "; de estas las ocho tienen pintadas en ellas una cola de cauallo, y estas son mui apreciadas entre los Turcos, porque siempre que el gran Turco nombra un gran visir, le da una de ellas.

5ª Pieza.

Tiene esta cien sillas de cauallos con todo lo que nezesitan, sin faltar la mas minima correa, estriuos, espuelas ; tres mil y doscientos flascos para los Mosqu[e]tes y Alcabuzes ; otras muchas armas antiguas, Vallestas, partesanas, mazas, y otras.

6ª Pieza.

Esta es en la que se guardan las cosas que sirven en la Campaña, como son doscientas tiendas, cien morrales para comer los cau[a]llos, dos mil y quinientas mochilas para los Soldados ; camas, mui buenas y mui comodas, seis de veinte que ai : es el colchon de cada una dos grandes vaquetas que bien cosida una y otra se llenan de aire, que es el que sirve de mullido, y vien inchadas queda una vaqueta tres palmos apartada de la otra, que es cierto que, aunque se duerme en el aire, se duerme mexor que en la mas mullida pluma.

Aqui acaya la Armeria, que asi esta como la Libreria a pasmado a quantos naturales y Estrangeros las an bisto ; y aunque muchos estrangeros en los Palacios de algunos Prinzipes an visto mucho, pero todos combienen en que an bisto en algunos muchas de las cosas que ai aqui, pero que en ninguno tantas Iuntas, de forma que a merecido la fama de ellas que muchos Poderosos Prinzipes de remotas tierras aian venido a verlas, y entre ellos basta por exemplo un S' Duque de Orleans a quien deui la honrra de venir desconozido con condicion que solo yo

lo hauia de saver; me honrro su Alteza mes y medio y para honrrarme mas me permitio fuera siruiendole Asta Paris, y me alegre de ver las gra[n]dezas de su Palacio, y me hizo ber los del Rey y las grandezas de aquella gran Corte. De otro mas Poderoso Principe ablaremos en su lugar.

Aora se ablara de los Iardines, Fuentes, Estanques, Estatuas y Pinturas.

Tienen su entrada por el patio Prinzipal de la casa asta una gran puerta que sirue de entrada a otra Calle que ba al estanque principal.

Primera Calle : tiene ochenta pasos de larga, ocho de Ancha : tiene sus paredes con zinco rexas por cada lado de Yerro, para que por ellas se vean unos Iardines que el uno sirve para la avitacion de los entresuelos, y el otro para la abitación del Verano, mui ermosos, rodeadas las paredes de ellos de Naranxos y limones que al abrigo de la casa se mantienen, y ai en ellos muchos quadros de varias y esquisitas flores de los generos que se allan en Francia, Ytalia, y Ynglaterra. La calle que diuide estos Iardines esta entre rexa y rexa, pintada admirablemente y con vellos colores una fabula de tanta mentida Deidad como nos cuentan los Poetas. Esta calle remata en la dicha puerta que esta adornada con mui buenas pilastras de piedra y sobre dos vasas mui bien hechas, tambien de piedra, dos grandes Salvaxes (que aunque de piedra no son tan pesados como los otros), estan guardando la puerta con dos grandes mazas muy ñudosas. Son estatuas mui bien hechas.

Los dos Iardines dichos no tienen el Largo que dicha calle, porque, cerca de dicha puerta ay otra que entra a las casas en que abitan ocho Iardineros con sus familias que se reduzen a Marido y Muger, que hijos entre todos no llegaron a mas que a tres, tan feos que unos los tenian por Micos, y otros por Monos. Tiene cada uno su casilla a parte, como las de los Moros baxitas,

porque no quiten la vista a los Balcones de casa que caen por aquella parte. Ay tres con sus Mugeres, que los que menos, haze zinquenta y ocho años que estan en las casillas que les dieron al principio : no lleuan mas salario que comida y vestido, ni han aprendido una palabra en Español, sino una de las Mugeres dize *vino*, los demas ni aun esso.

Para heredar las casas de los muertos me ha imbiado el S. Duque de Orleans Sucesores a medida de mi deseo por saverlo su Alteza y auer gustado mucho de ver los que io tenia, y ablar con Monsiur Esquillot, Iardinero mas antiguo, que hablaua su lengua nativa tan mal que reia mucho su Alteza con el. He ablado tanto de ellos porque en los Iardines hazen su papel sus malas figuras.

Ay a mas de las dichas casillas otras para otros criados, y devaxo de ellas Cauallerizas, cocheras, y paxares, y por todas esta[s] cosas quedan los dos Iardines primeros en qu[a]dro prolongado, no mui grandes : el largo treinta pasos, el ancho veinte y quatro.

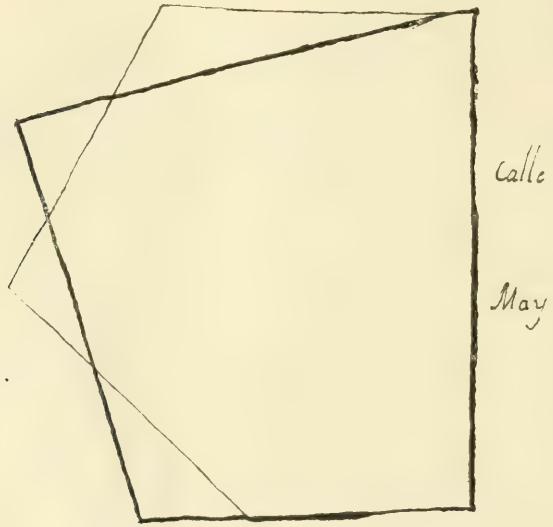
Ay otro Iardin que haze frente a las casas de los Iardineros y tiene entrada por el de los quartos de verano, pintadas las Paredes con el Robo de Elena, disposicion del Sitio, entrada y incendio de Troya, admirablemente pintadas : es tambien qu[a]dro prolongado ; tiene zinquenta pasos de largo ; el ancho es veinte y quatro ; acaua su pared en linea con la pared de donde estan las casillas y demas ofizinas dichas, calle en medio.

Empieza esta calle desde la puerta dicha : tiene quatrocientos pasos de Longitud y ocho de Latitud ; es arboleada de frutales de todos generos, criados con diferentes formas ; que al arte obedeze la mas bronca Rustiquez. Estan a las dos manos de esta Calle las Calles y cosas que mal dichas y mal delineadas se veran. La figura del Gardin grande es la que se sige.

Componen estos angulos mil quatrocientos y ochenta pasos. Esta repartido este Iardin en treze qu[a]dros llenos de quantas flores y frutas conozen Ytalia, Francia et Ynglaterra, y aun de

parte del Africa (pues tengo de Tetuan Arboles de Pimienta); fuentes, Estanques, grutas y un Lauerinto.

Las Paredes de este gra[n] Iardin estan todas admirablemente pintadas de fabulas y monterias con sus pedazos de marinas, con



varios modos de cazar bestias fieras y Pescar Ballenas y otro[s] Monstruos Marinos.

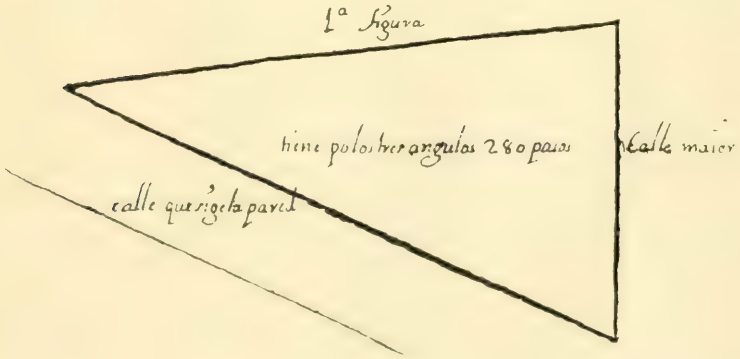
Entre la Pared y Iardines sigue por todo una Calle mui ygual y Ermosa, pues al un lado diuierten las Pinturas, al otro Murtas, Cipreses, Rosales y otros sin dexar subir unos ni otros algo mas que la cintura, para que no quiten la luz a las pinturas.

Las Grutas ta[m]bien diuierten mucho porque se ven en ellas bien hechos montes, bosques, y animales bien hechos y algunos vivos; porque en frente de la Calle que ba desde la Casa ay una, y, a los dos lados, dos Cuevas con rexas de Yerro mui fuertes, y dentro de la una un Tigre, y dentro de la otra un Leopardo.

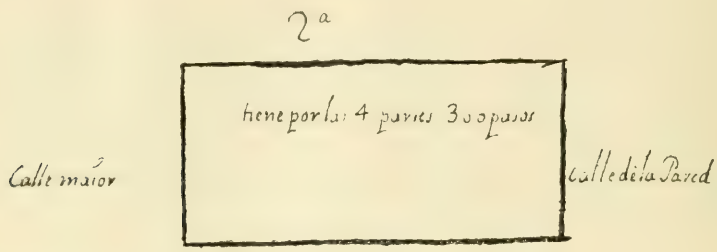
En otra Calle que cruza por la dicha, y va de una puerta a otra de dos que ay que salen a distintos Caminos, rematan las dos vocas de la Calle en dos Grutas: en la una ay otra cueua con fuerte rexa, y dentro un Leon, y en otra un Oso; en la parte contraria, en la otra Gruta ay otras dos rexas y dentro dos Aberstruzes: estas comen qualquiera cosa, asta pedazos de Yerro, los otros solo carne.

A lado de estas dos Grutas estan las Puertas adornadas de estatuas y Pilastras como la Prinzipal, con la diferencia que la Prinzipal tiene los mismos adornos por dentro que por fuera, las otras solo por la parte de los Iardines.

Ahora se pondran las formas de los qu[a]dros que componen este Iardin, con algo de lo que ay en ellos; las formas son segun la disposicion del Sitio, diferentes no todas, y son como se vera.



Allase al entrar por la casa por la mano hizquierda, que es por donde estrecha mas este quadro, en la forma que se ve la figura; esta formado de quadros hechos con ladrillos mui llenos de todos generos de flores, rodeado de murtas con tres piramides de ella a las tres esquinas; a las esquinas de los qu[a]dros de dentro arbolitos enanos de todos generos de frutas.

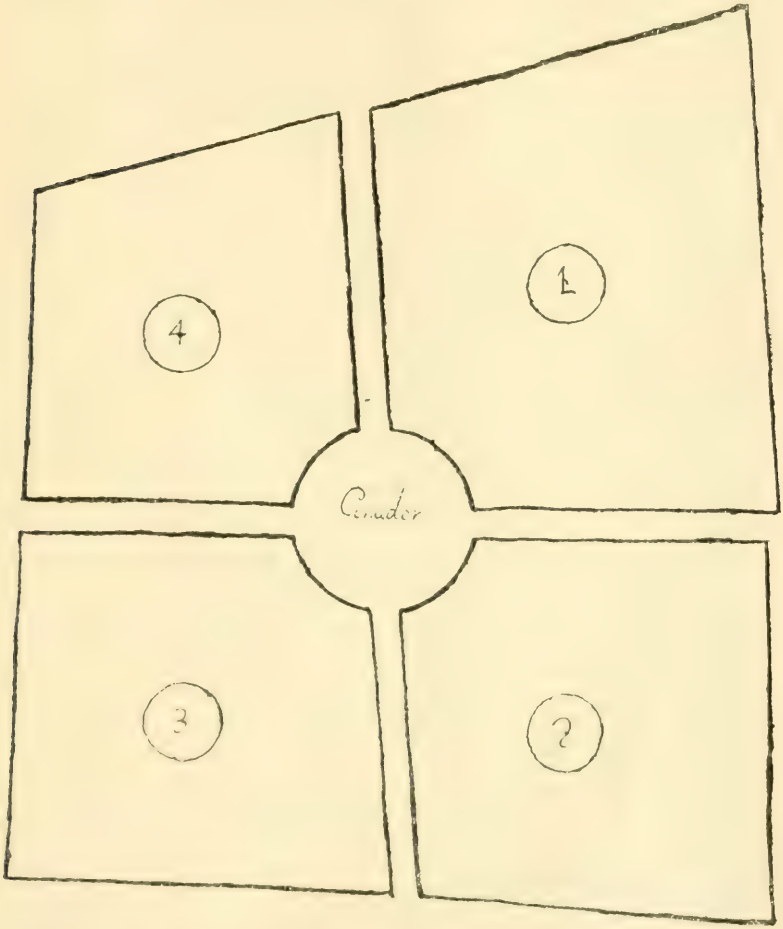


Este quadro como el otro con murtas, y de lo mismo quatro piramides en las quatro esquinas ; sus quadros dentro formados con ladrillos, dentro flores, y, como en el otro frutales enanos.

Los quatro que se ven tienen lo que abaxo se dira. De estos quatro Iardines que estan a la hizquierda, Saliendo de Casa por la principal calle, se ubiera de dezir todas sus particularidades : era enfadoso empeño asi para escrivirlo como para el curioso que quisiere leerlo, y asi solo pondremos lo mas prinzipal de sus cosas, como son fuentes, largo de las calles, de que se componen, y lo que no pueda ni deua escusarse.

El quadro que esta baxo el numero segundo es el primero que se encuentra a la mano hizquierda entrando en el Iardin por la Casa, pasados los dos Iardines arriva dichos que ocupan el sitio mas estrecho. Tienen sus quatro calles, que todas son 6 pasos anchas, dos menos que la prinzipal : el largo de los laureles de que todo el quadro esta rodeado es 438 pasos por dentro. Tiene el Iardin sus lauores hechas de ladrillos vernizados, que asi son los de todos los quadros de todos Iardines.

El circulo de medio es una Ermosa fuente en ochauo, y en cada uno dos Estatuas, algo mas que la estatura Regular, hechas de barro cozido, y vernizadas, con los vernizes de los vestidos corespondientes a los vestidos que lleban, y sus colores : son ocho Maridos con sus ocho Mugeres, franceses ellos y ellas, para poco por viexos, pero mui leales y por los años Iorovados, llenos de varrugas, arrugas, y uno que haze sesenta años que



esta en casa y nunca se ha hecho la barua, por lo que no tiene mas Pelo que dos caracolitos a la parte baxa de la barva: este es el Celebrado Monsiur Esquillot, que, con hazer tantos años que esta en casa no me entiende una palabra si no se la digo en franzes; tan ridiculos como este son los demas y de los mismos talentos. Cada Marido esta como hablando con su Muger,

tales todas como ellos, pero grandemente travaxados por manos de Micaelo Angelin Napolitano, de cuia mano son todas las demas que ai, a quien tengo en mi casa con hun hijo suio que tambien travaxa, ocho años haze. En medio el agua de esta fuente suve una vasa que suve mas que las estatuas, y enzima una cuva Vaco a cauallo.

Este quadro que esta baxo el numero primero sirve de terzero a mano hizquierda contando desde la puerta prinzipal.

Ti[e]ne por la parte que confrenta con el arriva dicho todo aquel lado de laureles porque aquella calle este assi uniforme.

Las otras tres calles son Murtas y frutales de forma que entre Murta y Murta ai un frutal, todos criados con mucho arte. Tienen las quatro calles, dandole vuelta, 550 pasos. Tiene sus lauores dentro con ladrillos vernizados variedad de flores y muchos frutalitos enanos; en medio ay una fuente redonda, y en medio el Agua tres Delfines que mantienen un Trono donde esta una Venus mui ermosa; los delfines hechan el agua por ojos, narizes y voca. Es todo varro cozido, vien vernizado y dado a cada cosa su color; los Delfines son grandes, la Venus como se mira alta es onze palmos, el verniz mui Blanco y mui fino; cubrese con un zendal lo que no puede verse: esta hecha Agua por los pechos. Las piedras de esta fuente son de Iaspe: vinieron de Tortosa.

El terzero de los quatro Iardines que componen la figura de arriva esta mas a la hizquierda: tiene la calle que confrenta con la de los Laureles uniforme, las otras son cipreses y murtas que no pasan de la zintura, y entre una y otra un frutal, que cada uno forma una ermosa figura. Ay de todos generos quantos se allan en las partes dichas; es toda de piedra negra mui lustrosa huna gran fuente que tiene en medio, y ella en medio del Agua un peñasco con quatro Satiros de varro cozido vernizado, y sobre las cauezas tienen un trono y sobre el un Centauro: tienen sus quatro calles 484 pasos.

En la balsa de esta fuente ay muchas tencas y engilas: ai

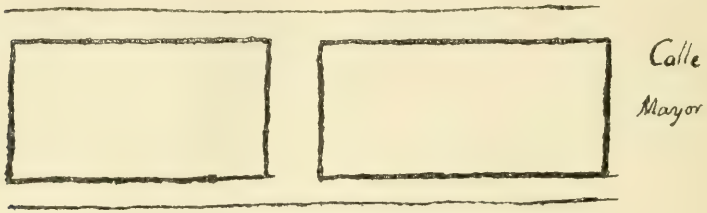
tambien en las otras no tantas como en esta y la que se sigue.

En el quarto Iardin de la figura de arriva son sus calles de Mirtas y frutales ; los quadros dentro de el son, como los otros, con flores y frutales enanos ; la fuente es grande, hecha de Iaspe y piedra negra mui lustrosas : estan en medio del quadro Monstruos Marinos, y sostienen un Peñasco en que esta Neptuno recostado en el propio peñasco que esta mui verde y lleno de flores, y vaxa el agua en aroyitos por el peñasco. Esta rodeada la fuente de boxes de diferentes figuras mui verdes y hermosos como en todos tiempos lo estan.

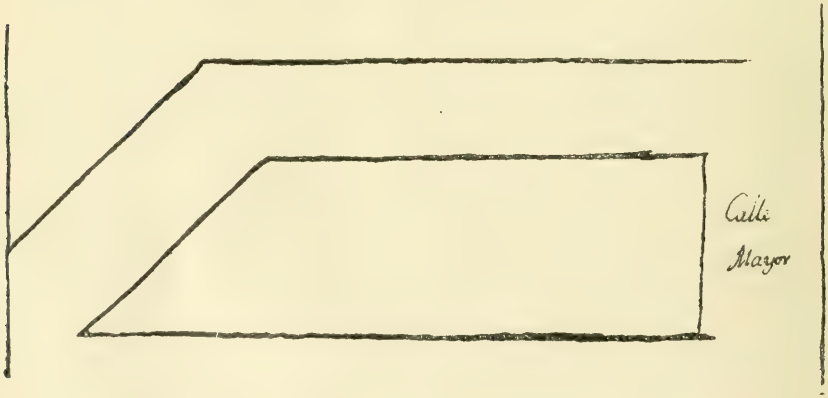
En medio de estos quatro Iardines ai un zenador con zipreses en diferentes formas conpuestos, dexando francas las quatro calles que a el vienen que estan con quatro arcos de una plancha de Yerro delgada bien trepadas, y doradas, puestas dos en cada arco para que hagan frente a las dos partes : ay en cada media luna que forman el circulo de calle a calle, hay dos Pinos que con sus hermosas copas puestas en tal disposicion que al primer cuerpo de zipreses sirven por fuera de cornisamento, por dentro forman en un segundo cuerpo su media naranxa, y unas ramas que suven forman terzer cuerpo, y su linterna para la media naranxa. Tiene sobre cada arco una Ninfa mui ermosa ; delante de cada cipres ay un Satiro, una negra, un negro, y asi todo el zenador rodeado ; estos estan con fuentes en las manos, llenas de diferentes frutas ; todos son de varro cozido, estatura regular, naturalisimos, y las frutas tan propias que a muchos burlan, y es cierto que el tal zenador asi por dentro como por fuera haze una figura ermosisima, porque los tres cuerpos subiran veinte varas, bien proporcionados segun arte.

Hay tambien a la hizquierda de la Calle prinzipal tres Iardines ; mas los dos primeros que se encuentran tienen en esta figura.

Estos Iardines tienen de largo las calles de los lados contando desde la Maior, contando la callexuela que los diuide 100 pasos cada una y 50 de ancho ; ban siguiendo la forma de la zerca ; se ablara de todos en comun porque en estos no ai fuentes.

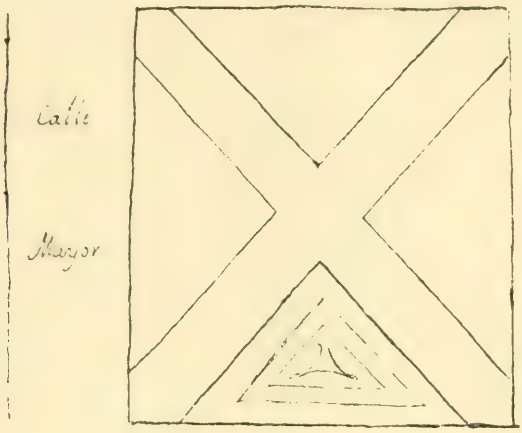


E[s]te Iardin es el ultimo que se encuentra a la hizquierda de la calle Maior; tiene de rodeo 630 pasos, de estos son 70 de ancho. Estos estan como los otros pero sin fuentes. Aora diremos lo que ay a la mano drecha de la calle Maior, pues son cosas dignas de sauerse por si alguno de los que lo lean quiere



animarse a hazer algun Iardin : aqui allara el modo de disponerlo, y mas adelante los tiempos en que cada especie de flores se pone o se saca de la tierra; porque, sin esa Prevencion y el cuidado, nada se haze ; y las tendran los Curiosos con solo el coste de pidirlas, y sepan que tengo graneros llenos de ellas. Bolvamos al asunto.

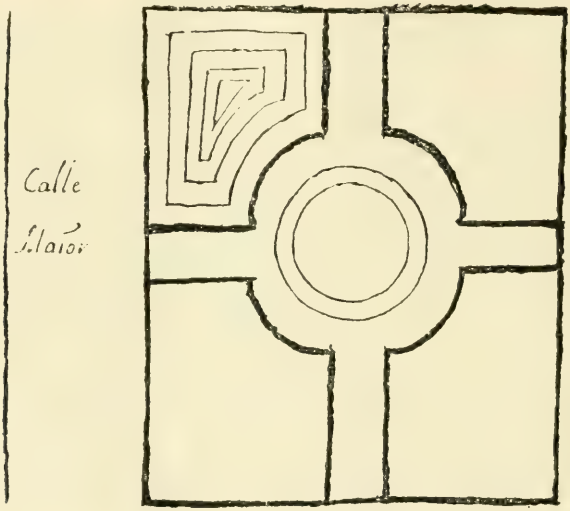
2



Este Iardin es el Segu[n]do a la drecha de la calle Mayor : tiene sus calles con el adorno que todos los otros, solo que aqui no hai fuentes ; pero suplen la falta de ellas mucha[s] piramides, Gigantes y otras cosas : tienen las quatro calles que lo zircundan 608 pasos.

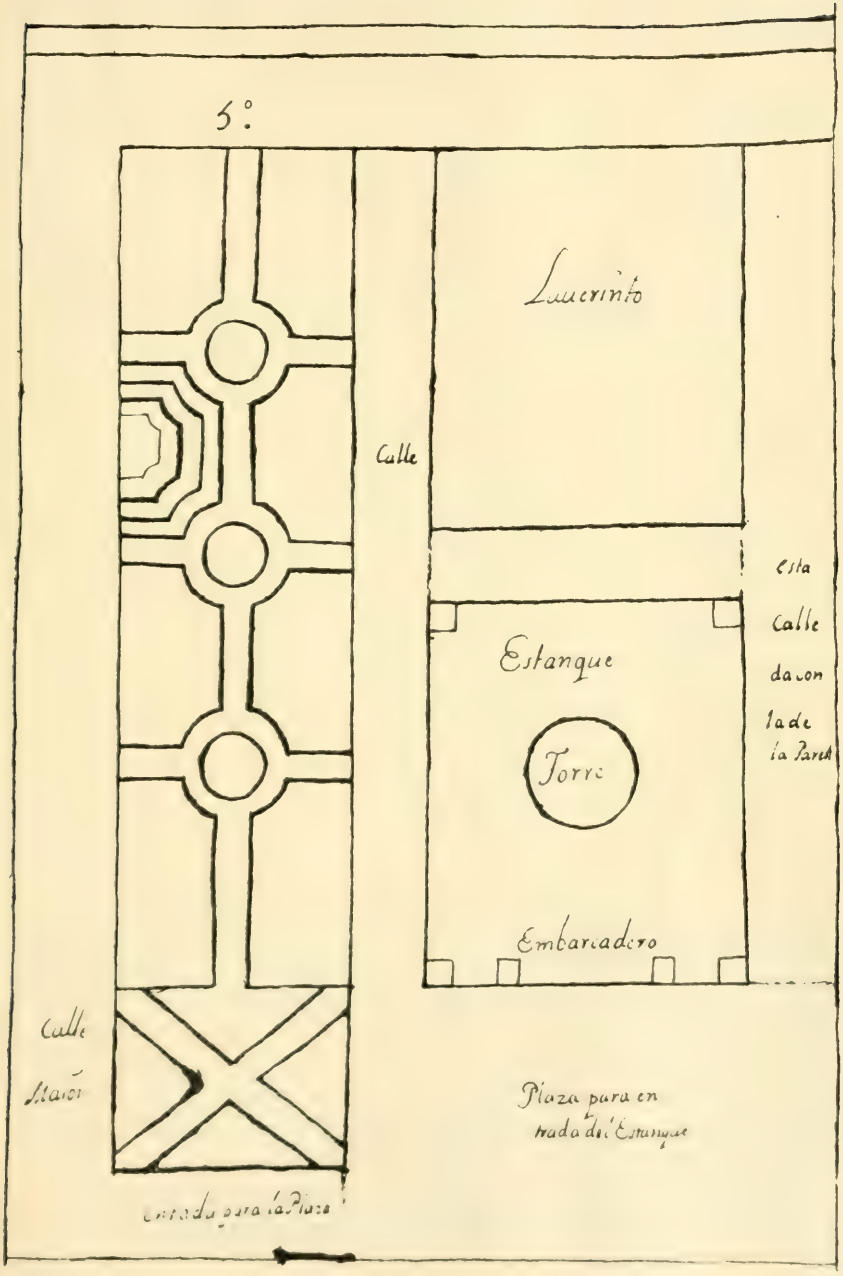
3

Este terzer Iardin a la mano drecha de la calle prinzipal tiene las mismas cosas para su adorno que el que acauamos de decir : tiene por todo 280 pasos.



Este quarto Iardin esta a la drecha de la calle Maior : esta adornado como los otros con la diferencia que este tiene en medio una torre de tres cuerpos hecha de boxes y Laureles, hermossisima. Tiene este 230 pasos. Da el ultimo angulo de este quadro sobre la misma mano en una Plazuela que, rodeada de murtas por los tres angulos y dos partes del terzero dexando espacio en medio para el embarcadero de un Estanque de que luego se ablara. Esta Plazuela esta enladrillada de ladrillos vernizados de verde, azul, y blanco. Estan las Murtas formando diferentes figuras ermosisimas que ermosean el espacio : tienen sus Angulos 80 pasos los quatro.

Este quinto Iardin esta a la drecha de la Calle prinzipal, viniendo desde la Casa : es el ultimo que ay a la drecha. Guarda


5°
Laberinto
Calle
Esta
Calle
da con
la de
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Torre
Embarcadero
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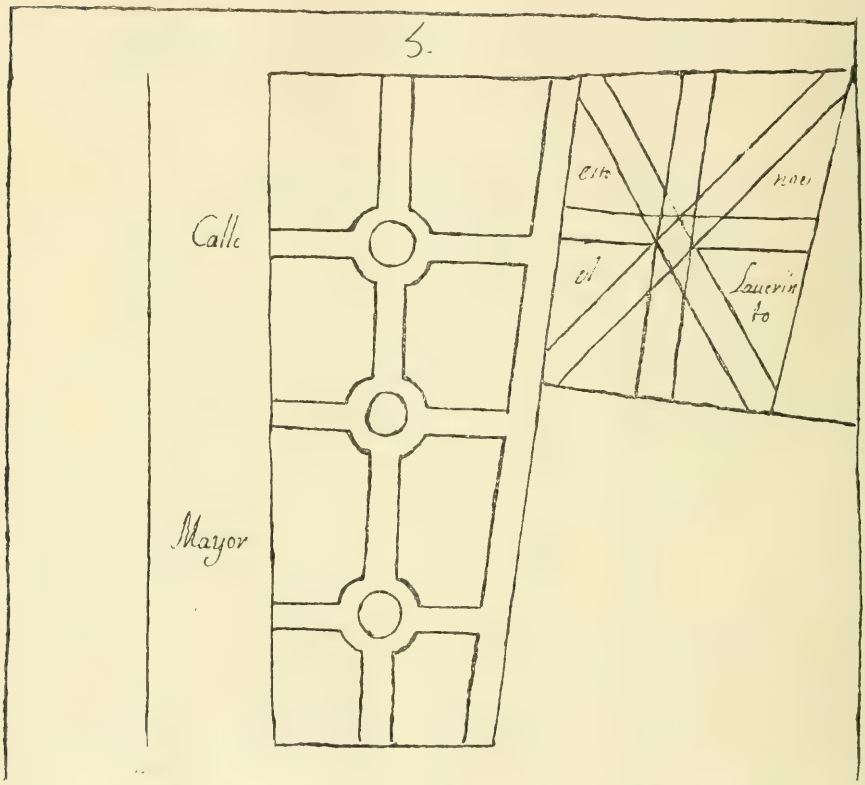
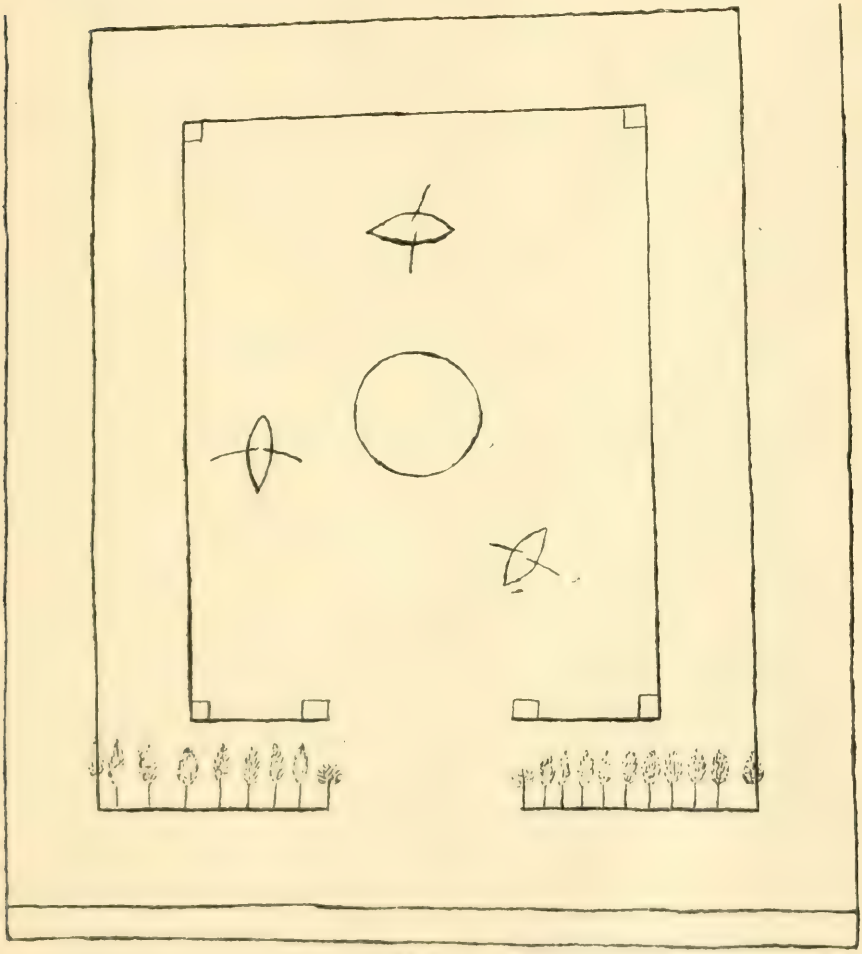
Plaza para en
trada del Estanque
Entrada para la Plaza



esta figura por las lineas de la zerca, y porque un estanque y Lauerinto que estan a su costado drecho tengan las figuras proporcionadas a la de la zerca, porque las calles tengan el ser rectas, que esto aumenta mucho la ermosura de ellas y de tantos y tan grandes Iardines. Este tiene, dandole buelta 600 pasos; tiene en todas las esquinas de sus muchos quadros piramides, Gigantes i otras figuras de Murtas, Naranxos, frutales ermosisimos, por estar al abrigo de Zipreses que por el costado drecho le guardan del frio dexandolos al mediodia. En todos estos Iardines de mano drecha, ya que no ay fuentes, ai muchisimos cañonzitos de

bronze que con mucho disimulo arroxan azia arriva agua, de forma que llueve en todos ellos, cuando el Dueño, o los Iardi



L'Etang.

neros quieren ; esto se puede hazer por estar todas las calles de todos los Iardines llenas de conductos ya para esto, ya para las

fuentes; estos y los que dan agua a otras Guertas ban por debaxo la tierra, de forma que solo se ve el agua de las fuentes, y essa se ue correr solo quando se riega, pues tiene ocultos conductos para irse.

Este Estanque mereze nos detengamos en ablar del con alguna particularidad, por ser cosa mui deleitable a la vista, y hecha a todo coste, y con tantos costosos adornos como vera el Letor.

Tiene por sus quatro frentes 380 pasos : son sus paredes de piedra de silleria, mui humidas y bien enbetumadas; las calles de los lados son 6 pasos anchas; estan todas como se ue la primer frente que es la que da con la Plazuela dicha que esta delante del embarcadero.

El pescado que ai es mucho, aunque de pocos generos, pues no ai sino tencas, Engilas, Barbos, Tartugas, aues de agua domesticas de muchos generos, tres barcos para pasar a ber lo que ai en una torre que esta en medio del Agua de que se ablara luego, y para pescar cuando se quiere.

El circulo que se ue en el medio es una Torre : en esta forma, desde la lengua del agua sube ocho Palmos hasta el suelo adonde se suve por siete escalas, y este piso esta con un Iardin que aunque no es grande tiene lindos quadritos de flores; desde este piso mueuen ocho pilares : suven veinte palmos asta el arrancadero de ocho arcos, guardando siempre la forma redonda : estan adornadas las pilastras de buenas molduras de piedra, y delante de ellas salen del agua otras ocho basas muy bien trauaxadas, y suven tanto como el piso del Iardin; y sobre cada una de ellas uno de los dichos Iardineros, de figuras mas que regulares, porque se miran de alguna distancia; entre pilastra y pilastra ai un balcon de Yerro con labores doradas, y sus asientos a los lados.

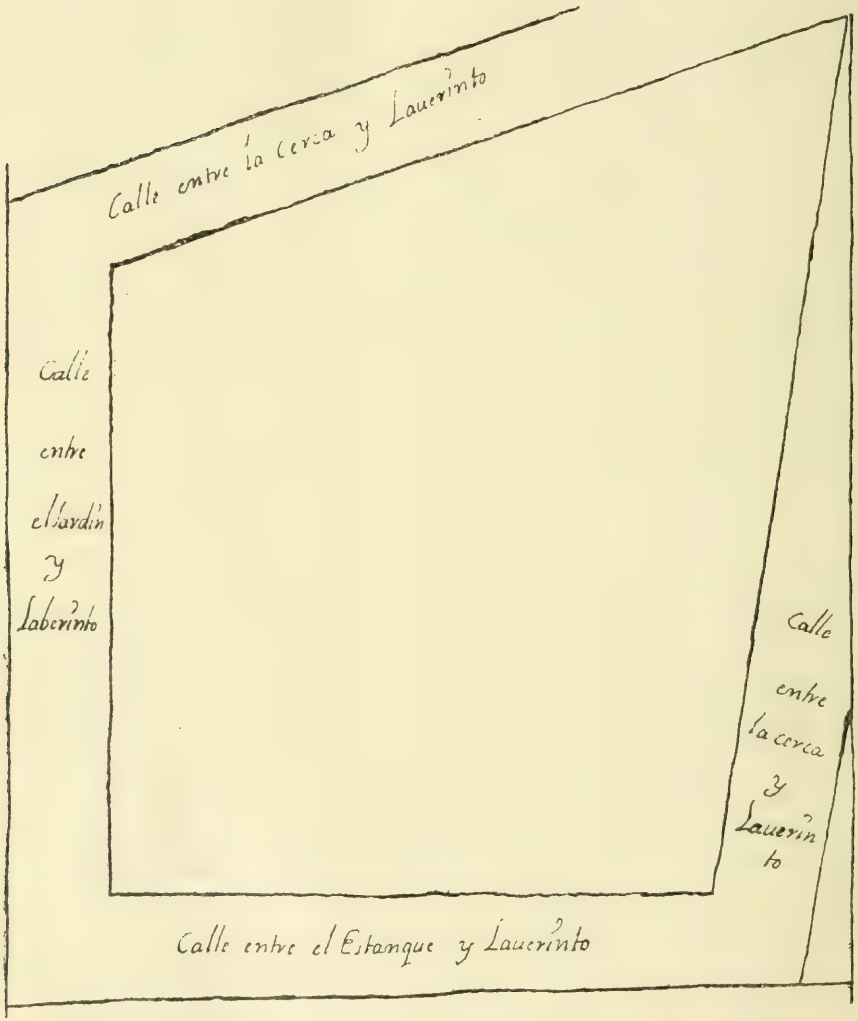
Sobre los arcos suben algo los pilares para que la bien compuesta desigualdad forme arriva una especie de montañas donde se ven casillas, valles, arboledas, ganados, Pastores; y los arboles que ai son unos cuio fruto madura en el imbierno; es colorado algo mas que nuezes : se llaman Modroños : conserva todo el año

la oxa y es como la del Laurel; suve en todo 40 palmos, y subiran doze mas cien chorros de Agua que arroxa acia [ar]riva con fuerza, y cae en el agua mas de siete varas de la zircunferencia de la Torre : las ocho Estatuas hechan a quatro chorros cada una y todos azia fuera, que es cierto esta ermosisima cuando se da Agua a los conductos, y mas si ai gente en los barquillos y ven que sin nublado les llueve tanto.

Los seis quadritos que estan dentro del quadro que forma el Estanque son las pilastras, o basas, en que ai seis Estatuas : en las dos de la escala del Embarcadero, en la una esta Neptuno sentado sobre un Delfin con el tridente en la Mano; en la otra Baco sentado en una cabra, Coronado de panpanos, una vid con hubas en la mano; las otras quatro son Iuno, Palas, Benus y Diana : todas son estatuas admirablemente hechas y que son mui Ponderadas de los estra[n]geros que las ven, asi estas como las demas que ay en los Iardines; y en fin son tan lindos que, entre otros, dixo el Serenisimo Sr Duque de Orleans, biendolos : " No tiene el Rey de francia Cosa como esta, y como la Libreria; armeria si, mucho maior ". Tambien dizen muchos extra[n]xeros que an visto en barias cortes muchos Iardines mas grandes, y con mas estatuas, pero ningunos tan ermosos; lo mismo que dizen estos dizen muchos Grandes de España, pero con mas Pasmo; tal vez lo haze el que an bisto poco de estas cosas : aun de flores en este Reino auia tan pocas y comunes, y lo mismo sucedia en castilla, pues yo proveo a los Iardineros de su Magestad. Aora delinearemos el Lauerinto que, aunque atras lo esta, esta alli en quadro perfecto, y no lo es porque sige la linea de la zerca porque las calles sean iguales.

Laberinto.

Este es el que da fin a las tres cosas mas memorables de la casa de Lastanosa por su coste, riqueza, y disposicion Curiosa, de tal sinnumero de cosas puestas en donde deuen estar, con tanto azierto que a los que mas noticias tienen, los aturde mas el ver



que solo la colocacion de tantas cosas es una recopilacion de Muchas Historias ; y por todo esto ha merecido esta casa ser celebrada de tantos Historiadores Estrangeros y Naturales que ablan

de sus grandezas, que a su tiempo se nombraran, ellos y las historias y lugares en que ablan.

Esta el Lauerinto cercado de Zipreses grandes y mui poblados por lo que dentro se crian, Vellos Naranxos, arboles de Pimienta y otros traidos de tierras ardentisimas como es el Africa; en una callegita formada de dichos Arvoles esta la unica Puerta que tiene este Lauerinto; y se entra por una calle de Murta azia la drecha; despues buelue sobre la hizquierda, ya de aqui a qua[l]quier mano que hechen, ya no sauen por donde van ni aun quizas no azertarian a salir pues ha suzedido entrar con un relox y andar quarto y medio por sus calles y no llegar a una Plazuela que ay en el medio con un Montecito con varios Santos en sus cueuezitas, no teniendo mas todos sus quatro angulos que 522 pasos: todo es de murtas y algunos Arbolitos de frutas estrañas que por el abrigo de los zipreses suelen por febrero tener fruta y oxa, y po[r] lo comun las nuevas ban haciendo caer las viexas; y por fin que rerdezir [*sic*] la disposicion de sus calles fuera otro Laverinto que no nos enseñaria a salir de el el Hilo de que se valen los Iardineros, quando entran con sus tigeras a cortar las ramas que sobresalen; por lo que no quiero sino dezir de la puerta que se reduze a que es de Murta, de lo mismo sus basas, Pilastras, frisos, cornisas, y encima un Leon hecho de la misma Murta, y a los dos lados de la Puerta, fuera las Pilastras un Zentauro mas alto que un hombre puesto a cauallo, y al otro lado un gran Satiro, los dos con sus Mazas amenazando a los que quieren entrar: que el no tiene mas puertas que sus mismos enredos.

An merecido las tres cosas que las vinieran a ber muchos Prinzipes estra[n]geros, el Duque de Orleans, el de ferrara, Iuan de Medizis, el de la Mirandula, El Prinzipe de Esquilache, don Iuan Borromeo, el Marques de Pescara y otros muchos Caualleros de menor Gerarquia. De los Grandes de E[s]paña el Condeestable, el de Medina-Celi, el de Arcos, el del Infantado, el de Bexar, el de Medina de las torres, Marques de Aytona, Duque de Villaermosa,

Duque de Lerma, Marques de Camarasa y otros muchos caualleros. Pero la Maior honrra es Auer venido a mi Casa, de buelta de Cataluña, el Gran Phelipe IV, mi Señor y Rey, y auer venido dos vezes con pretesto de Cazar desde Zaragoza : honrra tan grande que es inesplicable ; y me decia que nunca auia visto cosa como mi casa, que era... "

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